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An Approach to the Musical Analysis of Wind Band Literature Based on Analytical Modes Used by Wind Band Specialists and Music Theorists.

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AN APPROACH TO THE MUSICAL ANALYSIS OF WIND-BAND LITERATURE BASED ON ANALYTICAL MODES USED BY WIND-BAND SPECIALISTS AND MUSIC THEORISTS

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TABLE OF CONTENTS

LIST OF EXAMPLES

ABSTRACT

The purpose of this study was to construct a method of musical analysis based on analytical modes used by theorists and wind-band specialists, and to apply this method to wind-band literature. The study was motivated by the failure of wind-band sources to address the spectrum of musical analysis and ideas practiced in the music theory community. Two bodies of literature were reviewed: (1) wind-band analyses and methods of analysis proposed by conductors and composers, and (2) analytical methodologies described by theorists.

The analytical method advocated in this study modified and incorporated methods and ideas espoused by two theorists (Jan LaRue, John White) and two wind-band specialists (Frank Battisti, Robert Garofalo). The process of musical analysis was divided into three broad phases: Familiarization, Exploration, and Conclusion. The familiarization phase dealt with the conductor's initial experiences with the music and the formulation of questions directed toward analysis. The exploration phase involved analyzation of the work using formal, element (melody, harmony, rhythm, sound), motivic, and reduction modes of analysis. In the conclusion phase, information gleaned from the analytical methods was summarized and subsequently scrutinized for application to rehearsal and performance.

Two wind-band compositions of contrasting difficulty were analyzed to demonstrate the method: Overture on a Southern Hymn by Robert Palmer and Postcard by Frank Ticheli. These analyses demonstrated that this method possesses several distinguishing features and strengths valuable to the wind-band conductor. The formulation of analytical questions during

initial experiences, the inclusion of motivic and reduction analysis, and the use of set theory are among its most distinctive characteristics. Among its strongest attributes are its potential to enrich the analytical experience of the wind-band conductor, to offer a heightened perspective of the analytical process, and to result in substantive rehearsal and performance applications. Recommendations for further study include descriptive and experimental investigations related to each stage of this analytical process.

INTRODUCTION

Musical analysis is among the most important endeavors of the music conductor. Understanding the construction and organization of a musical composition is helpful in conducting and in shaping the quality of performance. Most important, this knowledge serves as a basis for meaningful interpretation. It would seem that conductors who are aware of these benefits would desire to improve their analytical skills, refinement of which is likely to result in more rewarding musical experiences for the conductor and students.

The sheer number of wind-band sources addressing musical analysis seems to indicate that wind-band conductors consider musical analysis important. Publication of music analyses related to the literature of the wind-band has been fairly steady throughout the past twenty years with a large number of analyses being featured in the most prominent wind-band journals: Band Director's Guide, CBDNA Journal, The Instrumentalist, and Journal of Band Research (Battisti & Garofalo, 1990). Several books and articles dealing with approaches to analysis have been published (Battisti & Garofalo, 1990; Cochran, 1981; Garofalo, 1983; Hunsberger, 1980; McBeth, 1990). There are also many clinics, conventions, and workshops held in every area of the country throughout the year featuring sessions on analysis or score study techniques.

The analytical procedures included within these sources--often under the broader heading of score study--can be divided into two basic types, labeled in this dissertation as mechanical analysis and musical analysis. Both address issues such as music selection, conducting behavior, and rehearsal strategy; however, mechanical analysis seeks to answer questions

such as the following: Are the orchestration, rhythm, tessitura, and harmonic language of this work compatible with the skills and needs of the ensemble? Which conducting gestures and cues would be most beneficial in this section? and What rehearsal method would be most efficient in solving this problem or teaching this concept?

Musical analysis, the subject of this study, focuses mainly on the construction of the music. In wind-band sources this type of analysis usually includes an explanation of the elements (melody, harmony, rhythm, and sound) and their integration. Ideally, the information gleaned by musical analysis should serve as the basis for many decisions involved in mechanical analysis (such as choice of conducting gestures and rehearsal techniques).

By examining the content of musical analyses in wind-band sources, an important observation can be noted: There is little if any description of how the methods are related to the spectrum of analytical techniques and concepts practiced by music theorists. (For the purposes of this dissertation, theorists are defined as those whose primary research activity in the area of music is theory and analysis.) There is little reference made to music theorists and their ideas other than occasional bibliographic citation. Most of the published wind-band analyses are written by wind-band conductors and composers. Some analyses of advanced wind-band works have been written by theorists and are published in research-orientated journals (e.g., Journal of Band Research and the CBDNA Journal); however, an examination of these analyses reveals processes similar to those described above. Are the analytical methods of theorists not relevant to the literature of the wind-band? Are wind-band conductors and composers unaware of methods practiced by theorists? Are there analytical methods applicable to

wind-band literature that are only being practiced by theorists? If so, can these methods be used in conjunction with existing methods to increase the breadth of wind-band music analysis? In order to answer these questions, the wind-band conductor must refer to sources which deal exclusively with musical analysis--the venue of music theorists.

Several sources well known to music theorists--Bent (1987); Cook (1987); and Dunsby & Whittall (1988)--provide an overview of the analytical process and a survey of the most significant methods. The recent publication of these texts suggests growing interest among theorists in acquiring a perspective of the analytical process. It is curious, however, that many of the analytical processes and ideas included, such as reduction and semiotic analysis, are virtually never mentioned in wind-band sources.

Although at first glance it may seem that the information provided by these texts answers the questions raised concerning the relationship of wind-band analysis and analysis practiced by music theorists, there are several problems with these sources relative to wind-band conductors. Due in part to their recent publication, this author has not found a single reference to any of them in the aforementioned wind-band sources. In other words, wind-band conductors may not know that this information exists or where to find it. Other conductors may be daunted by the formal vocabulary of some of this material. There is also the problem of transfer, as these analysis texts simply do not address the wind-band literature in a direct manner.

A cursory examination of additional theory and analysis texts reveals a dearth of any reference to wind-band music; rather, there is a considerable emphasis on orchestral and piano literature. There are many valid reasons for this disparity. Theorists gravitate toward the composers and

compositions deemed most significant by the passage of time. Music for these genres has enjoyed a relatively long history compared to music for the modern wind-band. Other factors include lack of wind-band scores available for study and lack of a wind-band music anthology, both of which are compounded by the restrictions of copyright.

At present, undergraduate classes consist of a sizable number of students who aspire to be wind-band conductors. The National Association of Schools of Music (NASM) recommends that students have "sufficient knowledge of musical forms, processes, and structure to use this knowledge in compositional performance, scholarly, pedagogical, and historical contexts, according to the requisites of their *specializations* [italics added]" (NASM, 1993-94, p. 62). Although it has been assumed that the theoretical practices illustrated in orchestral and piano music can be easily transferred to the band medium, studies concerning transfer of knowledge suggest that transfer must be taught (Anderson, 1987; Byo, 1991; Duke & Pierce, 1991; Geringer & Madsen, 1987; Postman, 1971; Price, 1992; Salomon & Perkins, 1989). Byo (1991) addressed the separation between the research community in music education and the instrumental music director. While recognizing the responsibility of researchers in this regard, he advocated an "intellectually aggressive" approach to the research literature by the instrumental music teacher in an attempt to close this gap. A similar gap seems to exist between music theorists and wind-band conductors.

In summary, the analytical information published in wind-band sources does not address the spectrum of music analysis and ideas practiced in the music theory community. There also seems to be a lack of involvement by theorists in the analysis of wind-band literature. In order for the wind-band conductor to gain a broader knowledge of the analytical

process, it is necessary to consult theoretical texts; however, the most significant of these are not cited in the wind-band sources. As research suggests that the transfer of knowledge must be taught, it would seem that an attempt to bridge the gap between wind-band conductors and music theorists is necessary and may be beneficial to both groups.

The purpose of this study was to construct an analytical method based on analytical modes used by music theorists and wind-band specialists, and applied to wind-band literature. Considering the many types of musical analyses documented in recent theory sources, it is clear that there is not a single, correct method. In fact, a variety of different methods can and should be used to study most compositions.[1]

This compound method of analysis is likely to make the analytical process more rewarding for the wind-band conductor because it will add variety, encourage imagination, and provide new perspectives from which one may draw an interpretation. It may also encourage new approaches to listening and thinking about music. The ultimate goals of the method are to provide the wind-band conductor with a wider perspective of the analytical process (and thus of music), to facilitate independent growth, and to stimulate interest in this area.

[1] See Wagar (1991) Conductors in Conversation for examples of varied approaches to score study practiced by renowned orchestral conductors.

REVIEW OF LITERATURE

As the purpose of this study involved combining methods of music analysis published in wind-band sources with those in theoretical sources, two bodies of literature were reviewed: (a) analyses and methods of analysis written primarily by wind-band conductors and composers; and (b) analytical methodologies described by theorists.

Analytical Wind-Band Sources

Sources involving wind-band literature analysis were divided into two groups: (1) analyses of wind-band literature; and (2) analytical methods proposed by wind-band conductors and composers.

Analyses of wind-band compositions can be found primarily in the following periodicals: Band Director's Guide, CBDNA Journal, The Instrumentalist, and the Journal of Band Research (Battisti & Garofalo, 1990). Publication of analyses was also a part of the mission of The School Musician, a periodical which was discontinued in 1987. Additionally, The College and University Band (Whitwell & Ostling, 1977), a compilation of papers presented at CBDNA conferences between 1941-75, contains five composers' analyses of their respective wind-band works. In Guide to Score Study, Battisti and Garofalo (1990) used Grainger's Irish Tune from County Derry to illustrate the various steps of their analysis process. A model analysis of Bielawa's Spectrum is included in Garofalo's (1983) Blueprint for Band. Garofalo (1992) recently published a text containing analyses of six wind-band classics entitled Guides to Band Masterworks. Analyses of wind-band works can also be found in dissertations, some of which are reviewed below.

There are several efficient ways to access wind-band analyses published in periodicals. The Conductor's Anthology, Vol. 2 (Instrumentalist, 1989), includes analyses that have appeared in The Instrumentalist. Smith's (1986) dissertation includes a summary of the content of the analyses in the Journal of Band Research, The Instrumentalist, and The School Musician. Farrington and Piersol (1984) indexed all articles in the Journal of Band Research, including analyses. More recent analyses were examined within their original sources.

Smith (1986) grouped the content of wind-band analyses into three major categories: 1) studies that focus only on theoretical analyses; 2) studies that focus on theoretical analyses and problems of musical interpretation, and 3) studies that focus on the examination of rehearsal and performance problems as well as the theoretical analyses. Theoretical analyses usually involved describing some or all of the following: musical elements, thematic/motivic development, and form. It should be noted that the theoretical analyses described in the aforementioned categories can be considered examples of what has been labelled musical analysis, defined earlier in this study. The discussion of rehearsal and performance problems found in the third category are examples of mechanical analysis.

An examination of the analyses published since 1986 in the periodicals listed above revealed no differences in methodology from those cited in Smith's (1986) dissertation; that is, the three categories of analysis remained applicable. No attempt was made to show how the various analytical techniques were related to those used by music theorists.

A review of analyses published within texts also revealed use of the same approaches to wind-band analyses as cited by Smith (1986). The content of five composers' analyses contained in The College and University

Band (Whitwell & Ostling, 1977) was reviewed by Smith under the category of unpublished sources. Here it was noted that each of the analyses was organized around the following elements: form, melody, rhythm, harmony, instrumentation, and scoring. Many of the authors (i.e., composers) provided information regarding the process of composition and background information; a few composers presented interpretive suggestions for performance.

In Guide to Score Study, Battisti and Garofalo (1990) used Grainger's Irish Tune from County Derry to illustrate the various steps of their analysis process (described below). A similar approach was used in an analysis of Bielawa's Spectrum found in Blueprint for Band (Garofalo, 1983). In Guides to Band Masterworks, Garofalo (1992) presented analyses of six wind-band classics within the framework of instructional units to be incorporated into the band curriculum. Essentially, the analyses were organized around the form of the compositions, and contained many interpretive suggestions (e.g., choice of tempi, conducting gestures, balance). There was also a wealth of peripheral information including historical facts and resources intended to stimulate student activity.

Smith (1986) reviewed dissertations containing analyses of wind-band music and generally categorized them in the same manner as the periodical articles: 1) theoretical analyses (including melody, rhythm, harmony, instrumentation, scoring, thematic/motivic development, and form), 2) theoretical and interpretive analyses (including choice of tempi, conducting gesture, and balance); and 3) theoretical analyses, performance problems, and rehearsal suggestions. Sousa (1985) compiled an annotated listing of published doctoral dissertations; although not as extensive as Smith's, no significant difference of approach from those listed above was discovered.

Review of recent dissertations also revealed no significant difference in approach.

The second group of analytical wind-band sources--those describing analytical methods proposed by wind-band conductors and composers--can be found in Battisti and Garofalo's Guide to Score Study (1990), Smith's (1986) dissertation, and in various articles published in The Instrumentalist.

Battisti and Garofalo (1990) advocate a general method of score study built around four sequential steps: score orientation, score reading, score analysis, and score interpretation. These steps are intended to guide the conductor through the entire analytical process, from initial experiences with the music to performance. The third step, score analysis, is most relevant to this dissertation as it involves information associated with musical analysis more so than mechanical analysis. Concerning this step, Battisti and Garofalo suggest that score analysis be organized around the following elements: melody, harmony, form, rhythm, orchestration, texture, dynamics, and stylistic articulations and expressive terms. The authors provide guidelines and possibilities for each element in three layers of focus from general to specific. The authors also advocate a process of synthesis focusing on the interrelation of the elements and their contribution to the musical meaning of the work. As an aid to synthesizing material, it is suggested that a flow chart be constructed to illustrate the interrelationships of the musical elements.

The approach advocated by Battisti and Garofalo appears to generate the same kind of information as contained in the wind-band analyses noted above. Although Battisti and Garofalo include quotes from an artist and theorist in the chapter on musical analysis, and cite several theory and

analysis books in a bibliography, they make no attempt to account for or consider in combination various theoretical approaches.

After reviewing the various types of analyses contained within wind-band dissertations, periodicals, and unpublished sources, Smith (1986) adopted a method based on a combination of these and the categorical method of analysis described by LaRue (1970). Smith examined the large, middle, and small dimensions of each of the following elements: instrumentation and scoring, harmony, melody and counterpoint, rhythm, and form. These were preceded by a discussion of background information and were followed by rehearsal and performance problems divided into the following categories: an introduction including a list of errata, precision, intonation, balance, and interpretation.

Smith's (1986) dissertation is especially relevant to this study because of its focus on a theoretical source--LaRue (1970)--and approaches used in wind-band analyses to develop an analytical method. Smith does not make any attempt, however, to categorize and explain the spectrum of theoretical sources available. Although he mentions several other theory texts in addition to LaRue's, no perspective of the analytical processes used by theorists is provided. Furthermore, he does not explain why LaRue's method was chosen over the other theoretical texts.

There have been several articles published in the Instrumentalist that have dealt with the issue of analytical methodology. Hunsberger (1980) provided a checklist and a glossary of musical material under the following headings: melodic, form, harmonic, rhythm-meter, orchestration, interpretation. He stated that the checklist and glossary "have been prepared as a means of stimulation for the conductor, a quick-reference process which lists techniques that may be included in the score under consideration"

(p. 18). In the second part of this article, Hunsberger applied a process of analysis to Mennin's Canzona based on making informal notes during successively more in-depth appraisals of the score. The notes contained both observations and questions generated by study; they included checklist items as well as other observations. Throughout the article, Hunsberger continually stressed the flexibility the conductor has in determining a mode of analysis and a sequence of events to study. A bibliography is included, but no specific reference was made within the article to any theorist.

The article most closely related to the topic of this dissertation was written by Cochran (1981). His purpose was to provide score study aids for the school band and orchestra conductor based primarily on the writings of significant theorists/composers. The suggestions were organized around three areas of analysis: overall structure and form, counterpoint and voice-leading, and balance and texture. Schenker's theories of structural chords and chords of prolongation were the focus of the first section. Cochran also discussed Felix Salzer's contributions and concluded the section with an illustration of a flow chart based on the model proposed by Garofalo (1983) in his Blueprint for Band. The theories of Hindemith, Warfield, and Tabuteau were summarized in the section on counterpoint, and Hindemith and Stravinsky were included in the discussion of balance and texture. Although this is the first article in a wind-band journal to include some of the names and contributions of noted theorists, it neither combines these disparate types into one method nor provides any perspective on the analytical processes used by theorists.

McBeth (1990) contributed an article which outlines a four-step approach to score study:

> The first step in score study is to memorize the score, and the second is to decipher the composer's intent. The third step is to determine the conductor's concept of what he expects to hear. The fourth step involves the technical approaches that we have all been taught. (p. 8)

McBeth (1990) defined memorizing the score as "knowing by memory the sequence of events of the work and being able to sing it from beginning to end" (pp. 8-9). Contrary to many approaches, McBeth refuted the idea that score study must begin with an examination of the form; rather, he believes that the form will become obvious once the piece is memorized. He defined the composer's intent as the most important aspect in music and suggested that this criteria can be best met by observing what is on the written page. He believes that it is crucial for the conductor to have a concept of what he expects to hear and with what attitude and balance. "Attitude is the conductor's intent, which he hopes is part of the composer's intent, but he has no way of knowing for sure" (p. 11). McBeth's fourth step involved learning the technical aspects of the score which he believes are necessary but rather easy to accomplish. This approach offers some insights concerning what perhaps should be accomplished prior to technical analysis.

In conclusion, this section has verified the following information: both mechanical and musical methods of analysis are being used and advocated in wind-band sources; methodology related to musical analysis includes an analysis of the elements (melody, harmony, rhythm, and sound), thematic/motivic development, and form; and, most significantly, no wind-band source exists that describes how the methods used in wind-band analysis are related to the spectrum of analytical techniques and ideas practiced by music theorists. Although a number of sources (e.g., Cochran, 1981; Smith, 1986) include the names, publications, and contributions of several theorists, the authors make no attempt to be complete. An analysis

of wind-band literature based overtly on a combination of methods used by theorists and wind-band conductors does not seem to exist.

Theoretical Sources of Analysis

The abundance of material in this area, as well as its wide scope, necessitated the imposition of limitations. As this dissertation is directed toward the non-theorist, literature included in this review was selected for its clarity of presentation and comprehensiveness. While this author acknowledges the existence of many fine analytical ideas proposed only in articles, this review was limited primarily to books, with the most recent publications given highest priority. Sources were also limited to those available in English.

The most comprehensive bibliographies in the area of music analysis have been compiled by Bent (1987), Dunsby and Whittall (1988), Rogers (1984), and several theorists in the ten-year anniversary issue of Music Theory Spectrum (Bernard, 1989). Sources published since 1989 were found in library databases. Many books and dissertations containing analyses have been annotated by Diamond (1991). Unless otherwise noted, all of the sources described below are included within at least one of these bibliographies.

In order to determine which analytical systems should be included in the review, as well as how they should be grouped, the following sources were examined: Bent's (1987) Analysis; Cook's (1987) A Guide to Musical Analysis; and Dunsby and Whittall's (1988) Music Analysis in Theory and Practice. Although each of these sources summarized the principal analytical methods currently in practice, each provided a different way of grouping the same basic types of analysis.

Bent's text (1987), an expansion of the article "Analysis" in The New Grove Dictionary of Music and Musicians (1980), is the most concise, comprehensive overview of this subject. The book is divided into four chapters which address the perspective, history, and methodology of analysis; a glossary of terms (by Drabkin) and a thorough bibliography are also included. Bent defined analysis in part by describing its place within the following disciplines: aesthetics, theory, composition, performance, history, and criticism. He stated that the basic nature of analysis is empirical and that the central activity is comparison. In the middle two chapters, Bent traced the history of analysis from the earliest forms dealing with modal theory and rhetorical metaphors to current methods which include computer applications and theories of linguistics. The last chapter is a review of eight methods of analysis (originators shown in parentheses): fundamental structure (Schenker); thematic process (Réti) and functional analysis (Keller); formal analysis; phrase-structure analysis (Riemann); category and feature analysis; musical semiotics (Ruwet and Nattiez); information theory; and set-theory analysis.

In the first part of his book, Cook (1987) grouped analytical methods into five categories: traditional methods of analysis; Schenkerian analysis; psychological approaches to analysis (including the theories of Meyer and Réti); formal approaches to analysis (which include set-theoretical analysis and semiotic analysis); and techniques of comparative analysis. In addition to summarizing the theory and methodology behind each type of analysis, Cook challenged the premises of many of the methods. This polemic tone is reflective of Cook's bias toward musical analyses which are practical; that is, analyses that clarify what is actually heard. The second half of the book

contains model analyses not directly based on any of the aforementioned methods, but rather on the author's individually synthesized method.

Dunsby and Whittall (1988) divided the methods of musical analysis into two categories--those that deal with tonal music and those that deal with atonality. Analytical methods associated with the former include Schenkerian theory and the later developments of Katz and Salzer, as well as the contributions of Tovey, Schoenberg, Hindemith, Réti, and Meyer. The elements of atonal analysis include harmony and voice-leading (neo-Schenkerian approaches to atonality), harmony and symmetry, pitch-class sets, motives, form, and twelve-tone composition. The authors also discussed the history of theory and analysis and the theories of semiotics.

A comparison of this book with Cook's reveals a fundamental difference in philosophy which suggests another way in which methods of analyses can be divided. Whereas Cook advocated a descriptive, common sense approach to analysis based on aural events that can be sensed by most musical listeners, Dunsby and Whittall favored a more scientific approach.

Based on the organization of the three aforementioned sources (in particular the categorization used by Bent), the following review of analytical methods proposed by theorists is grouped into six major categories. While this list is not comprehensive, it does represent the core of methods in current practice.

1) style analysis (analyses organized around the musical elements)
2) formal analysis (analyses based on form)
3) reduction analysis (analyses based on the reduction techniques of Heinrich Schenker)
4) motivic analysis (analyses based on motivic or thematic development)

5) twentieth-century compositional analysis (including pitch-class set theory and serial technique)

6) other analytic methodologies

It is acknowledged that some overlap exists between these categories; for example, formal analysis includes consideration of the elements. Also, some sources address more than one category. In the latter case, sources and categories were matched on the basis of the author's primary purpose and the overall organization of the text.

Throughout the following review, the texts written by Bent (1987), Cook (1987), and Dunsby and Whittall (1988) will be referred to as primary references. Although their contribution will not be discussed in detail with respect to each analytical technique, it must be remembered that these sources are applicable.

Style Analysis

One of the major types of analysis distinguished only by Bent is style analysis. Also known as categorical analysis and parametric analysis, this method is based on isolating the musical elements from a composition and examining each at various levels of depth. The information gleaned by performing this kind of analysis on one work can be compared with the results from other works to establish definitions of style. A distinguishing aspect of style analysis is that it is not organized solely around the form of the composition, although the form is included. Rather, presentation of a series of tables illustrates salient aspects of each element. Style analysis is also distinguished by its practicality and relatively simple language. Several of the aforementioned wind-band sources seem to advocate this method; namely, Battisti and Garofalo (1990), Hunsberger (1980), and Smith (1986).

One of the most often cited sources of this method is LaRue's (1970) Guidelines for Style Analysis. LaRue's approach is centered around four elements (sound, harmony, melody, rhythm) and an integrated element referred to as growth. This element is related to form, but is more concerned with the temporal concepts of movement and shape. Each of these categories is subdivided into smaller units and each subcategory has its own system of measurement. The entire system is described at three levels of magnification: large, middle, and small dimensions. Although LaRue defined the entire analytical process as consisting of three steps: background, observation, and evaluation, the core of material in his text is related to observation. A similar approach to LaRue's was proposed by White (1984, 1994).

Formal Analysis

Analyses that are organized around the form of the composition, that focus on citing relationships between sections, comprise a major body of analyses. There are several distinguishing features of this approach: the use of standard forms for comparison, the use of letters to represent sections (e.g., ABA), and a format of presentation based on linear charts or prose that traces the structural course of the composition. This type of analysis is related to style analysis in that one or more of the elements is cited as defining the sections. Most of the analyses in the wind-band journals are essentially organized around this approach, perhaps because some type of formal analysis is usually included in the undergraduate theory curriculum.

A wealth of sources concerning formal analysis exist in the bibliographies mentioned above. The four textbooks described below are included because they were listed in a bibliography of current pedagogical sources in Music Theory Spectrum (Gauldin & Wennerstrom, 1989). The

contributions of Tovey are considered because of their influence on British analyses and because they occupy a unique position in musical analysis.

The four textbooks--Spencer and Temko's (1988) A Practical Approach to the Study of Form in Music, Berry's (1986) Form in Music, Green's (1979) Form in Tonal Music: An Introduction to Analysis, and Stein's (1979) Structure and Style--were designed for an undergraduate form and analysis course. Each book discusses the most common forms, provides many musical examples from various historical periods, and includes exercises at the end of each chapter to develop skills. Each author emphasizes the necessity of going beyond the mere identification of form, to exploring the musical implications that are particular to each. For example, Berry makes the following statement in the preface of his text:

> I believe that the study of traditional forms is useful and valid so long as it proceeds beyond mere identification and classification into the penetrating analysis of all aspects of form in significant works--unorthodox as well as conventional. (Berry, 1986, p. xiv)

The virtual exclusion of wind-band literature in these sources supports a central premise of this dissertation. Only Berry mentioned any works for winds--Stravinsky's Octet and Concerto for Piano and Winds; Schuller's Suite for Woodwind Quintet; and Dahl's Music for Brass Instruments--and most of these are for chamber ensembles.

Although Tovey (1935) did not write a formal textbook on how to execute an analysis, he contributed hundreds of models in the form of program notes for the Edinburgh Reid Concert Series. These notes have been published in six volumes under the title Essays in Musical Analysis. These essays are a mixture of formal analysis and criticism. Because they were intended for the general public, they are very accessible in language and idea; they are also highly subjective and even contain some misleading

notions. The format of most of the analyses is prose description, filled with metaphor, which traces the progress of the composition. Although Tovey refuted the concept of standard forms, he still made use of them in many of his essays. In addition to his general writing style, Tovey used another medium of presentation which he called "précis-writing." This is an extremely economical outline which includes measure numbers, annotated events, and musical examples. An explanation of précis-writing and numerous examples can be found in Tovey's (1976) A Companion to the Pianoforte Sonatas of Beethoven.

Reduction Analysis

Reduction analysis is based on the theories of Heinrich Schenker. There are two primary aspects of Schenkerian analysis that define the process and distinguish it from other theories. First, Schenkerian theory posits that all tonal music shares a fundamental structure based on simple counterpoint and ultimately deriving from the tonic triad. Thus, Schenkerian analysis is a process by which a work of any length can be conceptualized as the elaboration of a single structure. The analysis is essentially linear as it traces the way that this fundamental structure unfolds across time. Secondly, and most significant in terms of general application, is the concept that certain events are more structurally important than others; that is, a composition can be reduced to progressively more simpler contrapuntal/harmonic structures. This process is represented by a series of parallel staves in which the fundamental structure appears on the top staff and each more detailed view appears beneath. By using notes of different durations to represent structural significance (e.g., whole notes more significant than half notes, etc.), as well as other types of music notation for

analytical description (slurs, beams, etc.), a great deal of analytical information can be communicated through music notation.

Despite the fact that the theory was originally intended for traditional tonal music, reduction analysis has been used in a variety of contexts, and more avenues continue to be explored. Since Schenker (1935) codified his theory in Free Composition, generations of pupils have been working to explain the many ramifications of the theory. Recent efforts have been made to apply aspects of the approach to pre- and post-tonal music, as well as to rhythm. Also, a textbook has recently been written by Forte and Gilbert (1982) that is designed to introduce the novice to this system.

Extensive research activity and textbook publication indicates that Schenkerian analysis is a growing branch of analysis. Three bibliographies of Schenkerian sources have been compiled by Beach (1989, 1985, 1977). While there have been many approaches to the theories of Schenker, three will be addressed in this review. Each provides a different perspective, but is closely rooted to a faithful representation of Schenker's ideas emanating from the writings of Schenker himself, the explanation of his theories in the writings of his pupils, and pedagogical approaches.

As Schenker was continually revising and developing his theories throughout his lifetime, it comes as no surprise that the work which contains the most thorough codification of his theories is his last, Free Composition (1935). Although Oster's translation is not an exact reproduction of the original, it makes much of the primary source accessible to many more musicians. In addition to the obvious advantage of being a primary source, this book is invaluable because it contains both Schenker's philosophies of music as well as the theoretical system. It is carefully written and contains hundreds of musical analyses in an accompanying

volume. The disadvantage of this source is that it is not pedagogically orientated; rather, it presents a systematized explanation of a theory. The book is organized in three main parts which correspond to the three basic structural levels: the background, the middleground, and the foreground.

Jonas' (1934) Introduction to the Theory of Heinrich Schenker is significant because it was written by one of Schenker's pupils and it includes many of the psychological principles upon which Schenkerian theory is based. The core of the book discusses the means by which structural counterpoint is "composed-out" or prolonged; there is little reference to the different structural levels (except the fundamental line) because this book was written before Schenker codified his ideas of strata. The book is noted for its fidelity to Schenker's philosophies and for clarity of presentation. Many musical examples are included as well as a bibliography of Schenker's works.

Two books are frequently cited that pedagogically systematize the ideas of Schenker: Salzer's (1952) Structural Hearing and Forte and Gilbert's (1982) Introduction to Schenkerian Analysis. Salzer stated that the purpose of his book was "to mold his [Schenker's] concepts into a workable, systematic approach for use by teachers, students and performers, as well as by anyone seriously interested in the problems of musical continuity, coherence and structure" (p. xv). In the process of systematizing Schenker's approach, Salzer actually modified the approach to make it applicable to a much wider range of music than was originally intended. Forte and Gilbert's book is specifically designed as a textbook which can be used at the undergraduate level in a form and analysis class. The book is organized in three parts: part one is a survey of basic analytical procedures common to Schenkerian theory such as diminution, linear intervallic patterns, and register transfer;

parts two and three develop the analytical process more thoroughly and illustrate its application to progressively longer and more complex works. This textbook is filled with musical examples and contains guided exercises at the conclusion of each chapter. (An instructor's manual is available from the publisher.)

Motivic Analysis

The goal of motivic analysis is to show how disparate surface events in a composition can be traced to one or more interval structures or motives. A motive can be defined as a short, independent melodic or rhythmic figure. The approach is evolutionary in nature; the analyst is concerned with determining the ways in which the composer has manipulated (through transposition, inversion, reiteration, paraphrase, variation) the basic motive(s) to form a larger structure. Although many of the basic ideas of this method have been discussed since Beethoven, the theorist who most thoroughly codified this system is Réti (1951) in his magnum opus The Thematic Process in Music. In addition to this source, Schoenberg's (1967) Fundamentals of Musical Composition will be reviewed because it describes many of the same ideas from an alternative view--that of a composer.

The Thematic Process in Music is in three parts. In the first, Réti illustrated through many examples that common motives can be discovered among the movements of a work as well as within one. In the second section, this thematic process is discussed as a form-building procedure. Réti concluded by theorizing about the nature of the thematic principle (as a conscious or subconscious phenomenon) and by speculating about its place within the continuum of musical understanding.

Schoenberg's (1967) Fundamentals of Musical Composition can be characterized as a textbook addressing composition, formal analysis, and

motivic analysis. Like many of the textbooks dealing with form, Schoenberg's began with an examination of the smallest units of musical structure and worked forward to larger ones. Unlike the other books, Schoenberg's continually shows how these larger forms are generated by basic modification processes of smaller units. Also, many of the examples illustrate alternative approaches to the standard forms. This creative approach to motivic analysis makes it more practical because it allows the analyst to view the music from the perspective of the composer. This may lead to a more genuine interpretation of the work. Although Schoenberg used only tonal examples, this method is applicable to atonal music, as will be discussed below.

Twentieth-Century Compositional Analysis

The topic of twentieth-century analysis techniques is ambiguous because of the wide variety of styles, tonal and atonal, which have characterized this century. Most sources acknowledge that style, motivic, and formal analysis are applicable to all types of twentieth-century music. There are even some theorists who have tried to analyze this type of music using Schenkerian techniques. Most sources of twentieth-century theory focus on three areas of musical analysis: analysis based on the elements, pitch-class set theory, and twelve tone techniques.

One of the most recent sources to encompass each of these three types of twentieth-century music is Joseph Straus' (1990) Introduction to Post-Tonal Theory. This text was praised by Whittall (1991) as dealing with the topic in a clear, concise manner. Straus organized his book around three kinds of post-tonal music: free atonal music, twelve-tone music, and centric music. The explanations of pitch-class sets, twelve-tone operations, and referential collections addressed each of these styles respectively. The book

focused on the music of Schoenberg, Berg, and Webern, but also included examples from Stravinsky, Babbitt, Bartok, and Boulez. Each chapter included a pair of brief analyses, several exercises, and a bibliography. The book also contained three appendices which listed set classes, simplified sets, and index vectors. Straus (1991) has also written an abbreviated explanation of set theory adapted from this text. Other recent textbooks on post-tonal theory have been written by Lester (1989) and Kostka (1990).

Dallin's (1964) Techniques of Twentieth-Century Composition is a well-known text which approaches the music of this century by examining the innovations created with each of the elements. This book is noted for its incisiveness and clarity of presentation. Each chapter is filled with many examples, primarily from the orchestral repertoire, and contains suggested assignments. Of all the examples cited, however, only two are for winds: Milhaud's Suite Francaise and Stravinsky's Octet.

A compositional text that deals with the harmonic content of music outside the common practice period is Persichetti's (1961) Twentieth-Century Harmony. This author's output is especially significant to this dissertation due to the many works he has written for the wind-band. The textbook was intended primarily to stimulate creative musical thought in composers and as such offered no analytical procedure. It is meticulously organized, however, and each chapter contains a wealth of musical examples from Persichetti's own compositions, a substantial list of source material--music of other composers--with score publisher and specific pages cited for quick reference, and several exercises. Although some of the examples were used in his own wind-band work, Masquerade, the only wind-band works cited are his Symphony for Band, Stravinsky's

Symphonies of Wind Instruments, Varese's Octandre, and Thompson's A Solemn Music.

In addition to post-tonal analysis based on the elements, several sources focus on pitch-class set theory. This type of analysis involves grouping pitch motives by their interval content, rather than their letter names. Pitch classes are listed in a compact ordering (known as normal form), and a series of integers is assigned to each. The advantages of this method is that it makes it simple to describe various relationships--inversions, transpositions, reorderings--among more disparate types of collections. Set theory is distinctive from motivic analysis in that its focus is on the relationships between cells, and its emphasis is on pitch over the other elements. In The Structure of Atonal Music, Forte (1973) outlined a system of classification for pitch-class sets and subsets. Other pioneers of this type of analysis, each of whom have contributed numerous publications and at least one book, include Lewin (1987), Morris (1987), and Rahn (1980).

Schoenberg described his twelve-tone system in a chapter entitled "Composition with Twelve Tones," from Style and Idea (1975). Milton Babbitt expanded the idea of pitch serialization to include other elements of music and has written numerous articles on the subject. Some of his ideas and analyses are presented more informally in Milton Babbitt: Words About Music (Babbitt, 1987).

Other Analytic Methodologies

The last category of analysis includes a variety of sources that share in common the search for deeper levels of meaning in music. Many are rooted in the related disciplines of psychology and philosophy. Like the other categories, this was limited to a discussion of theories that have been published in books; however, a few exceptions were made in light of

significance of author and of subject matter. Edward T. Cone is a distinguished writer, and a number of his essays have been recently compiled by Robert Morgan (1989). The second exception is the inclusion of an extremely pertinent article by Douglas Dempster and Matthew Brown (1990) which addresses the evaluation of musical analyses. In addition to these two sources, this section will review the contributions of Rogers (1984), Lerdahl and Jackendoff (1983), Clifton (1983), Meyer (1957, 1967, 1973, 1989), Meyer and Cooper (1960), and the technique of distributional analysis.

In Teaching Approaches in Music Theory, Rogers (1984) outlined an analytical process flexible enough to be used with more specific systems. Beginning with an explanation of basic principles, the process addressed progressively deeper levels of analytical inquiry. Final stages included suggestions about writing an analysis and thoughts about the relationship between analysis and musical experience. The distinguishing feature of the plan, in addition to its breadth, is that it was designed around questions: "all musical analysis boils down at some point to knowing what questions to ask. Often the answers are easy once a line of investigation can be initiated" (p. 86). Rogers included an analysis of Chopin's Prelude No. 4 in e minor presented in the form of questions, with analysis of both the questions and the music.

In A Generative Theory of Tonal Music, Lerdahl and Jackendoff (1983), a composer and linguist respectively, proposed a theory of musical cognition "formulated in terms of rules of musical grammar." (p. xii) The theory is centered on four components of musical "intuition," each of which is hierarchical in nature: grouping structure (segmentation into motives, phrases, and sections); metrical structure (the alternation of strong and weak beats); time-span and prolongational reduction (identification of pitches of

structural importance). In his review, Hantz (1991) considered the rhythmic component (contained within the grouping and metrical structures) to be the most important contribution. Hantz noted that the reduction components advocated in this theory complement Schenker's in the following areas:

> (1) the reliance on predominately surface-up derivation, (2) the dependency of the reductive components upon the rhythmic components... and (3) the insistence upon a strict hierarchy in which all of the nodes are events of the piece. (p. 202)

An index of "well-formedness" and "preference" rules is included in the appendix. The thorough bibliography reflects the linguistic and psychological basis of this theory.

Much of Meyer's writing is based upon the premise that music is a series of patterns, and emotion and meaning come into play when the patterns are completed or left incomplete; that is, when the listener's expectations are fulfilled or frustrated. Obviously, in order to have expectations, the listener must be familiar with the style of music and many of Meyer's writings deal with defining those expectations. These ideas are most thoroughly described in Emotion and Meaning in Music (1957) and Explaining Music (1973). Meyer (along with Grosvenor Cooper) has also developed a method of rhythmic analysis detailed in The Rhythmic Structure of Music (1960).

Another characteristic theme of Meyer's is the relationship between musical style and culture. The premise of his book Music the Arts and Ideas (1967) is that, in hindsight, the twentieth century will be characterized by pluralism in the arts--the coexistence of a multiplicity of styles and techniques, attitudes and ideologies--just as pluralism exists within our culture. In his latest book, Style and Music: Theory, History, and Ideology

(1989), Meyer posited that "composers' choices that determine musical style are influenced by societal beliefs and attitudes, and so changes in style can only be understood with reference to prevailing ideologies" (Hall, 1992, p. 209). In the latter half of the book, he demonstrated the relationship between the ideology of romanticism and the style of romantic music. Overall, Meyer is more interested in explaining the external factors which influence musical style than in providing a description of style based solely on the treatment of musical elements in individual works. This is one of the major differences between Meyer's approach to style analysis and LaRue's.

Distributional analysis is rooted in descriptive research as it attempts to determine meaning behind music by objectively grouping elements based solely on occurrence. Once these groups have been formed, conclusions are drawn about the function (or syntax) of each group in the work. The objectivity of the method makes it especially conducive to computer applications. Distributional analysis is included miscellaneously in this review due to the following drawbacks: (a) it is less developed in practice than the other types of musical analysis; and (b) much of the primary literature concerning this method is focused on theoretical aspects as opposed to pedagogical needs (Dunsby & Whittall, 1988, p. 218).

One of the best documented forms of this method is known as semiotic analysis. This type of analysis originated in France and is related to the general science of 'semiology' (the study of signs). The leading proponent is Nattiez who summarized his theories in the recently translated text, Music and Discourse: Toward a Semiology of Music (1990). Unfortunately, this source does not include any analyses. Another recent text that applies a semiotic interpretation to classical music is Agawu's (1991) Playing with

Signs. This book includes analyses of movements from string quartets by Mozart, Haydn and Beethoven, as well as a semiotic theory for the interpretation of classic and romantic music. Each source contains a bibliography.

A differing view of music analysis has been taken by phenomenologists such as Thomas Clifton who rejected formal empiricism in favor of an approach based on the perception of the listener, without the influence of a formal vocabulary. In his book, Music as Heard: A Study in Applied Phenomenology, Clifton (1983) advocated that the listener consider not only the music, but the effect of the music on the listener. He considers the most important elements to be time, space, form, motion, and tone quality. Smith (1991) noted Clifton's dependence on terms like "ascending," "hovering," and "twisting," and criticized the entire descriptive approach of phenomenology because it does not enable the listener to explain events (p. 211).

Cone is a well-known composer, performer, and writer who has contributed many ideas to the area of music analysis. Selected essays have been compiled by Morgan (1989) in Music: A View from Delft. Trademarks of Cone's writing style are a comprehensive perspective fusing ideas from related disciplines, a clear writing style, and a humanistic tone. The first set of essays in the book are mostly analytical in content and are grouped under the heading "Aesthetics, Criticism, and Analysis." In the preface, Morgan stated that this combination of terms summarizes Cone's "analytic method:"

> It is characteristic of Cone's thinking that the seemingly disparate disciplines of musical analysis, aesthetics, and criticism are viewed as different aspects of a single activity. Matters of musical structure are inevitably tied to those of musical meaning and interpretation; and meaning and interpretation . . . are intimately connected with matters of structure and technique. (Morgan, 1989, p. viii)

Although all of the essays in this first section are related by this philosophy, each approaches music analysis in a unique manner. In the title essay "Music: A View from Delft" (published in 1961), Cone used his impressions of a Vermeer painting to launch a discussion of unity achieved through the resolution of tensions. The importance of basing analytical judgment on the ear was the focus of "Musical Theory as a Humanistic Discipline" (published in 1957-58). Cone discussed issues such as motion toward goals and structural downbeats in "Analysis Today" (1960). In "Beyond Analysis" (published in 1967), Cone considered the difference between three twentieth-century works and their mirror inversions. Essentially he concluded that there is a distinction between the works, but that this distinction is beyond analysis. "Three Ways of Reading a Detective Story--Or a Brahms Intermezzo" (published in 1977) chronicles insights gleaned from a first, second, and third reading of a book and listening of a musical composition.

Cone's essays address many fundamental issues upon which a philosophy of analysis is built. These issues include the values and goals of analysis that must be considered before any of the specific types of analysis are applied. It is these issues that ultimately clarify the purpose of the entire process.

It is interesting to note that in "Stravinsky: The Progress of a Method" (published in 1962), Cone discussed a wind-band work--Stravinsky's Symphonies of Wind Instruments--which illustrates non-consecutive continuation of form.

In their article, "Evaluating Musical Analyses and Theories: Five Perspectives," Dempster and Brown (1990) explored the answers given by five theorists to the following questions: "What makes a good analysis of a

musical composition?" and "What makes a music theory or analytical method appropriate for some pieces, but not for others?" Dempster and Brown advocated a scientific approach; they believe that "music analyses/theories should be judged according to their empiric adequacy and their predictive power" (p. 247). Benjamin Boretz believes that theory and analysis are creative pursuits and should be judged by their originality and power of suggestion. John Rahn suggested that analysis should seek to clarify what is beautiful in music and essentially views music theory as art. Nicholas Cook believes that analysis should deal with what is aurally perceptible: "what is not hearable is not there" (p. 256). Finally, Richard Taruskin interprets the value of theory and analysis by how well it is related to the findings of external historical research. The value of this source lies in its diversity of analytical philosophies. Dempster and Brown did not attempt to reconcile the differences among them; rather, they offered counterattacks in defense of their position in the spirit of lively debate.

Before concluding this review, it is important to note the contents of two dissertations that discuss the application of analysis to the needs of the instrumental conductor, but which are not centered on the wind-band repertoire. Ryan (1978) provided a prototype of an analytical system which he claims meets the following criteria:

> 1) is valid in analyzing music of several different periods and tonal orientations, 2) treats all parameters as being of potentially equal structural importance, 3) is expressed in a standardized and accessible terminology free of serious chronological or technical bias, and 4) stresses the aural perception and understanding of musical materials. (p. 6390-A)

The dissertation is organized around each of the elements [melody, harmony, fabric (timbre and texture), and rhythm] and includes a discussion of synthesizing factors. Five short works from different style periods are

analyzed to demonstrate the effectiveness of this system (although none of these are wind-band compositions). Ryan acknowledged the contributions of the following theorists for the genesis of several of ideas included in the study: LaRue, Hindemith, Sessions, Cone, Hanson, Perle, Salzer, Cooper, and Meyer.

Because the subject matter of Ryan's dissertation is so closely related to this one, it may be informative to cite some criticisms raised by Lord (1982) in order to reveal some areas on which to build. While acknowledging the ambitious scope of this project, Lord questioned why the issue of analytical decision-making is not addressed. "With all the terms and tools provided, it [the dissertation] does not even attempt to define criteria by which one is to make an analytical choice" (p. 84). Lord criticized the author's use of an original vocabulary, believing that it is an added obstacle to comprehension. He also noted the absence of an explicit attempt to tie the method to musical performance.

The purpose of Strouse's dissertation (1987) was to develop a comprehensive approach to score preparation and cite a direct relationship to gesture technique. His discussion of analysis emphasized the following characteristics: "1) the overview of the work, 2) the identification of major structural points, textures (e.g., orchestration, harmonic areas, homophonic or contrapuntal writing, etc.), and climactic areas, and 3) the review of historical context" (Gonzo, 1990, p. 82). These areas form his "Comprehensive Approach to Score Preparation" (CASP) which is applied to Milhaud's Suite Francaise for concert band, as well as two other non-band works.

In summary, this section of the review has attempted to identify and describe the most important sources of analytical information used by music

theorists. The writings of Bent (1987), Cook (1987), and Dunsby and Whittall (1988) were used to group the many disparate types of analytical methodologies into six broad categories. The review has shown that although some of the analytical approaches in theoretical sources are similar to those advanced in wind-band sources [e.g., style analysis (element approach) and formal analysis], many different methods are advocated. These include reduction analysis, a more extensive use of motivic analysis and techniques for post-tonal music. This review has also verified the lack of direct reference within most of these sources to wind-band music.

Conclusions

The most significant findings of this literature review include the following: (a) most of the analytical information offered in wind-band sources comprises an analysis of the elements (melody, harmony, rhythm, and sound), thematic/motivic development, and form; (b) these sources do not describe how these techniques are related to those employed by music theorists; (c) there are several analytical techniques advanced in theoretical sources which differ from those espoused by wind-band specialists; and (d) there is a lack of reference within theoretical sources to wind-band music. This review supports the author's opinion that a gap exists between the analytical information in wind-band sources and theoretical sources. Furthermore, it reveals a need for the creation of a method of wind-band analysis that includes several of the differing methods practiced by music theorists.

METHOD

The analytical method advocated in this study was based on a combination of methods outlined in the review of literature; however, it most closely modifies and incorporates methods espoused by two theorists and two wind-band specialists: LaRue (1970), White (1984, 1994), and Battisti and Garofalo (1990). Two wind-band compositions of contrasting difficulty were analyzed to demonstrate the method: Robert Palmer's Overture on a Southern Hymn (1979) and Frank Ticheli's Postcard (1993). The former work is accessible to an average high school band; the latter is appropriate for a college/university group. While the analyses do not validate the method, they are offered in this study as a demonstration of its usefulness.

The general method was divided into three broad phases: Familiarization, Exploration, and Conclusion. The first phase dealt with the conductor's initial experiences with the music and the formulation of questions directed toward analysis. The exploration phase was the most extensive part of the method and required the conductor to apply a variety of analytical techniques (described below). In the conclusion, the conductor summarized the information gleaned from the analytical methods and described ways to apply this information to performance. The overall design of the process was "A-B-A" as the outer sections dealt with the composition as viewed from a broad perspective, and the central section involved the explication of details.

Four general types of analytical techniques were used in this method: formal analysis, element analysis (melody, harmony, rhythm, and sound), motivic analysis, and reduction analysis. These types were chosen from the six listed in the review of literature because of their universal application to

all Western music, clarity of definition, and relative ease of use. Element analysis was a label used by this author to describe style analysis minus the growth component. Both LaRue (1970) and White (1984, 1994) use the term growth to refer to the ways in which the elements combine to influence the movement and shape of the work. In the present study, the concept of growth was approached through formal analysis. Twentieth-century analysis was not included as a general type because it is the only method which is not applicable to all Western styles; however, this type of analysis was included within element and motivic analysis when appropriate (e.g., it is useful to identify pitch-class sets in many contemporary wind-band works). It was decided that the various types of analysis described under the heading "Other Analytic Methodologies" were too numerous to include in a time-efficient manner.

Phase 1: Familiarization

The process of familiarization involves any of several means directed toward orientating oneself to the music. These means might include reading the program notes, studying the entire score silently, listening to the work with the score, listening without the score, studying the work at a piano, and doing outside research on the composer or the music. Many of these steps are thoroughly addressed by Battisti and Garofalo (1990) and will receive only cursory focus in this study. The objectives of these steps are both mechanical and musical. The conductor makes decisions concerning the work's suitability to the performing ensemble and intended audience, as well as its educational value. Concurrently, the conductor evaluates its musical worth and aesthetic appeal. While involved in these questions, other questions involving analysis are likely to emerge. It is toward these questions that the main body of the method is directed.

An initial consideration of the gestalt of the work has been advocated by LaRue (1970): "We can come much closer to the sense of flow in a movement if we try first to grasp its entirety. Furthermore, once we comprehend the wholeness, the parts fall into a proper perspective" (p. 5). To this end, the wind-band conductor would likely find it helpful to consider the expectations generated by the title and composer before listening to the music. Battisti and Garofalo (1990) include this as their initial step of score orientation: the title "may provide a general idea of the length of the work, the form or compositional style of the music, or the sources that inspired the creation of the composition" (p. 4). The conductor's knowledge of the composer may elicit expectations related to style.

The conductor might also find it beneficial--prior to listening--to read the preface or program notes in the score if this material is included. This suggestion is also endorsed by Battisti and Garofalo (1990). Depending upon the quality of the notes, this information may help focus the attention of the novice analyst. Those with more experience may wish to listen without knowledge of this information; that is, with an unbiased ear.

According to Battisti and Garofalo (1990), the objectives of a leaf-through are as follows:

> to become aware of all tempos, meters, and key signatures used in the piece; to identify and clarify unfamiliar musical notation (signs and symbols) and terms (especially foreign language terms); and to observe the density of notation on each page in relationship to the tempi in order to determine appropriate slow reading speeds.... (p. 6)

Listening to a recording of the work several times without a score enables the conductor to focus entirely on the sound and counter the temptation to bury oneself in the score hunting for details. As a means of

considering the work first as a whole, this experience might precede listening with the score, where the conductor is likely to find markings which reinforce the overall style (legato, staccato, rubato) and macro form (changes in tempo, meter). It may also be easier to specifically pinpoint areas of interest. As Hunsberger (1980) suggests, this stage of familiarization may be done rather informally by making notes every few measures.

In this part of the analytical process, the conductor used both a full and condensed score (if available) as the format of each seemed to highlight different musical aspects. For this author, the condensed score was most helpful in studying every mode except some aspects of sound (texture and timbre).

Many conductors criticize the act of listening to the composition before or during the analysis process for two reasons: it does not challenge the mind's ear, and it does not promote a unique interpretation. This is essentially the opinion held by Battisti & Garofalo (1990). While these concerns are valid, they may be overstated. During the detailed process of analysis outlined in the exploration stage, the conductor should spend some time away from the recording using the mind's ear as guide. It is expected that the more one alternates between listening and silent analysis, the keener the ear will become. The goal of such score study is to provide the conductor with the musical information needed to arrive at a valid interpretation, and provide the information necessary to support or challenge any interpretation. McBeth (1990) advocates learning the score by using a recording, but warns against listening to poor performances. Overall, listening to an interpretation does not imply that it will be copied.

Reading the work at a piano is beneficial because it allows the conductor to experience the work through performance. By creating the

sound--like taking notes--the conductor is likely to commit the work better to memory and may notice aspects about the construction of the work which were previously overlooked. Complex rhythms and sonorities will also be appreciated more fully. A condensed score is easiest to use at the piano because the conductor does not have to transpose; however, with practice the full score can be studied as efficiently.

Finally, the conductor should research the style and composer for additional information which may aid interpretation. This type of information is likely to sensitize the ear and eye to other salient aspects of the work.

After having performed some or all of these familiarization techniques, the conductor will be in a position to make some comments and raise some questions about the construction of the work and the best approach to analysis. Concerning form, it is likely that the conductor will be able to make some decisions regarding overall scope, and may be able to relate it to a normative structure such as A-B-A or sonata form. Determining the sub-structures is a more difficult task. During the familiarization process, the conductor may find it beneficial to determine the factors that are influencing the shape and design of the work (e.g., tempi, melodic material) to use as a starting point in the exploration phase. Important melodies and motives can be listed; however, their relationship is likely to require more analysis. The conductor will be able to indicate whether the harmony is functional and describe the degree of consonance and dissonance. Depending on the composition, the specific make-up of the sonorities, pitch collections, and tonal centers will need to be explored in greater depth. Although determination of reduction structure is unlikely

during this stage, the conductor may note pedal tones, significant cadences, and other such indicators of structural importance.

The questions generated in this part of the analytical process will vary among listeners. What one hears in a composition is dependent upon a multitude of factors including musical experience and ability, quality of recording and equipment, and the ability to divorce oneself from performance problems. The novice conductor/analyst may be unsure of what to listen for; the more experienced conductor may find his or her comments centered around only one of the elements. Certain observations are more significant than others, and by working through the analytical procedure defined in this study, it is expected that the conductor's observations will become more acute.

In an effort to demonstrate the complete analytical process, this author has recorded, in the results section of this document, the analytical questions generated after having familiarized himself with each work.

Phase 2: Exploration

Having become familiar in a general manner with the work and having raised several analytical questions, the conductor has laid a foundation from which to commence the second part of the analysis process: exploring the work in greater detail using the four analytical modes. It is beyond the scope of this dissertation to provide a thorough explanation of each mode; that can best be accomplished by consulting the sources listed in the review of literature. However, an operational definition of each of the methodologies is provided below.

Formal analysis involves conceptualizing the chronology of musical events on a macro, middle, and micro level (e.g., sections, periods, and phrases). It deals with understanding the architecture of the music and

placing the musical events into perspective. It requires that the analyst sectionalize the music (e.g., by cadences, repetition of material, changes in texture), cite relationships between the units (e.g., antecedent, consequent, extension), and determine a hierarchy of events (e.g., primary theme, secondary theme).

In this stage it is helpful for the conductor to construct a form chart illustrating the most important formal divisions and the content of each. Extra information such as tonal centers, orchestration, texture, and dynamic intensity, can be added to clarify relationships and patterns. Battisti and Garofalo (1990) advocate such a chart for the reasons cited above and suggest that the conductor use the chart as a memory aid: "with a chart in hand, the conductor can practice seeing, hearing, and remembering an entire composition from beginning to end without reference to the score" (p. 33).

Presentation can also be in the form of a précis--a prose outline of the work which contains information about form, melodic material, and tonal centers. A précis provides the conductor a concise way to describe macro and micro aspects of construction (e.g., a series of phrases can be described as 4+4 bars), the latter of which may not appear on a form chart. Other aspects concerning the construction of the work can be added if deemed important. A form chart and précis will be used to describe the form for each of the works analyzed in this study.

Element analysis involves a description of the role each of the following musical elements plays in the work or section: melody, harmony, rhythm, and sound. Its mode of presentation is usually prose with musical examples; the information can also be shown on the formal time line. The author has used several of the parameters offered by LaRue (1970), White (1984, 1994), and Battisti and Garofalo (1990) to describe the contributions of

the elements. The description of melody includes rhythm and pitch relationships in all lines: intervals (conjunct/disjunct), range, direction, and thematic characteristics. Harmony includes most vertical considerations including chordal analysis, harmonic relationships, and counterpoint. Harmony may first be described as either functional or nonfunctional, the latter requiring classifications contained in twentieth-century analysis texts. Also included in the description of harmony is the presence and degree of tonality. Many twentieth-century works have tonal centers (or areas of centricity), but these centers are not supported by functional harmony. Rhythm is problematic because it is difficult to isolate this element from the others. For example, a motive is distinguished as much by its rhythm as its intervallic structure. Also, the concept of form is fundamentally rhythmic--the unfolding of patterns across time. In this analysis, however, rhythmic description will involve tempo, meter, density (notes per unit of time), duration, and accentuation. The description of sound will include timbre (orchestration), texture (e.g., monophonic, homophonic, heterophonic, and polyphonic), and dynamics. In works which are not organized around functional harmony, these factors tend to make an even greater contribution to the construction of the work.

Motivic analysis involves the identification of pitch and/or rhythmic patterns that play a significant structural role. In this respect, motivic analysis is based on one or more elements (theoretically, one may even be able to cite harmonic and sound motives). The patterns may appear in any line of the musical surface (i.e., in actual time) and among the structural pitches (i.e., separated in time). The relationships between motive forms throughout a piece may be any of the following: repetition, inversion,

retrograde, transposition, augmentation/diminution, or variation. The common mode of presentation is musical example.

Reduction analysis involves the identification of the most important structural pitches in a work and their relationship. Reduction analysis is useful in conceptualizing the macro structure of a work. The outer lines--soprano and bass--are the most often studied because they tend to be the most prominent and directional. The relationships between the structural notes may include ascending and descending lines and repetitions of pitches. This approach to reduction is not limited to Schenker's fundamental structures (3-line, 5-line, or 8-line). Instead, it is more liberal and similar in philosophy to that espoused by Lerdahl and Jackendoff (1983):

> [We] begin not by trying to justify a prior model, but by directly investigating actual musical surfaces and seeing what reductional structures emerge. If the results turn out like Schenkerian analyses, fine; if not, that too is interesting. This strategy permits us to ask, "What reduction or reductions does an experienced listener infer from a given musical surface, and by what principles?" In our view, this is the central question about reductions. (p. 112)

A reduction of the work appears as a series of progressively more detailed layers. Each layer is shown on a staff and notes of different duration are used to illustrate the relative importance of the pitches (e.g., whole notes represent the most significant pitches and stemless quarter notes the least important). In the first layer--the background--the conductor illustrates the most fundamental tonal movement in the work (e.g., I-V-I). This is a highly abstract conception of musical structure. The notation is limited to whole notes, and measure numbers are used to indicate where these structural points occur. At this level, a bass line alone may suffice.

At the second level, the conductor may show structural pitches in other sections of the work which are supported by background events. These less

important pitches are shown in half-notes. Other pitches of similar importance, but which do not support the fundamental structure, can be shown in quarter notes or stemless quarter notes. Slurs and beams can be used to clarify relationships among the structural pitches.

Subsequent levels show increasingly more detailed information as they relate to previous levels. The conductor is not limited to any specific number of structural levels; however, the danger of providing too many is that the conductor may find himself literally rewriting the music.

The four analytical methods may be applied in any order, dependent upon the piece and the interests of the analyst. For example, one may be initially attracted to the motivic unity in Vaughan William's Toccata Marziale and to the polyphony in Schuman's George Washington Bridge. LaRue (1970) labels these areas of interest "controlling elements" and cites their importance in determining overall style. The analyst will most likely revisit each mode several times as information gleaned from one mode will influence the results of another. Analysis, like learning, is neither a neat nor totally predictable process; often something glimpsed "out of the corner of one's eye" may call for attention, in a mode unrelated to the one in use.

Phase 3: Conclusion

In the conclusion of the analysis, the conductor summarizes the work, noting the most significant information gleaned from each mode of analysis, and then applies this information--both directly and indirectly--to rehearsal and performance. Examples of direct application include activities which expose specific material to the students. Warm-up material can be based on melodic collections in order to sensitize the students to the sound of these sources and improve technique. The most commonly used harmonies can be arpeggiated or sustained to improve balance and

intonation. Similar sections can be rehearsed together to compare style and to expose the students to the basic formal material. Balance can be adjusted to expose hidden motives. Climactic areas can be identified with the dynamic intensities shaped accordingly.

Not all of the newly acquired information must have direct application to rehearsal/performance to be of value to the director and ensemble; in fact, some of the most meaningful benefits of this method may be those which can only be applied in a subtle manner. By referring to the work with more exact terminology, the conductor may lead students to realize a greater appreciation of its construction. Examining music using these different modes of analysis is likely to generate a larger number of rehearsal strategies and ways to describe events. This expanded knowledge can have a positive effect on the pacing and productivity of rehearsals as students--with different learning styles--will be exposed to a variety of activities and expressions. The conductor who approaches the rehearsal with an increased understanding of the music is more likely to exhibit confidence, conviction, and enthusiasm--which will undoubtedly influence the attitude of the students, the climate of the rehearsal, and the musicality of the performance.

In this study, the conclusion phase will focus on those applications which can be made directly to rehearsal and performance.

RESULTS 1: OVERTURE ON A SOUTHERN HYMN

Familiarization

The comments and subsequent questions which this analyst formed as a result of listening to the work with and without the score, and reading the program notes (see Appendix A) follow:

1. Many of the harmonies are more complex than major or minor triads (e.g., at the beginning and m. 32ff), and their progression does not sound functional. However the piece sounds fairly consonant, has many repeated and sustained pitches (pedal points and ostinati), and ends with a Bb major triad. How are these harmonic structures organized? What overall system is being used? Is there a "tonic"? Are there any functional relationships?

2. The hymn is stated near the beginning and at the end of the work. The title and program notes confirm that the work is based on the hymn, but many of the melodies in the central section seem quite different. How is the other melodic material related to the hymn?

3. A three-note motive is very prominent at the beginning (m. 6ff), and other motivic figures exist throughout the work. How are these motives related to the hymn and the harmonies?

4. While the overall form of this work is clearly created by the hymn statements and the main tempo changes, the organization of the subsections is less obvious. How are these sections organized?

Exploration

Formal Analysis

The aspects that most strongly influence the shape and design of this work can be described on three levels. (A form chart and précis appear in

Appendices B and C.) On the broadest level, the form is created by the tempo changes and the two statements of the hymn which appear near the beginning (m. 16ff) and conclusion (m. 114ff). In light of these factors, the overall form of the Overture resembles each of the following standard designs: A-B-A'; theme and variations, and arch.

The composition can be interpreted as A-B-A' based on the location of the hymn statements in the outer sections. A three-part form is also implied by the sense of return in m. 114 created by the previous ritard and dominant pedal point. An A-B-A' description is not entirely accurate, however, because the outer sections contain a great deal of contrast in melodic material and tempo, and the central B section is quite long. Notwithstanding, it is this description of overall form which will be used throughout this analysis.

The composition also contains aspects of theme and variation technique as it consists of a series of melodies based on the hymn. The problem with this description is that the work is not as clearly sectionalized as many theme and variations works in that the length and interconnectedness of the "variations" vary.

Because the slow tempo and brass timbre return at the end, an arch form is suggested. The problem is that the arch is not strict; that is, the work is not symmetrical.

On a more local level, the design of the Overture is influenced by changes in melodic material, ostinati, pedal points, and dynamics. The composer uses ostinati throughout the central part of the work to maintain momentum while presenting contrasting melodic ideas and to establish a counterpoint with the melodic line. In addition to statements and partial statements of the hymn, other material recurs throughout the composition.

Specifically, the motivic prelude (m. 6ff) and postlude (m. 26ff) surrounding the first statement of the hymn, and the music (m. 108ff) heard before the return of the hymn, contain the same material. The melody and ostinato in m. 32ff return in an accompanying role in m. 114ff. Also, the material in m. 48ff returns in m. 75.

The design of each section is shaped by modulations, repetition, and changes in melodic material. Some sections can be subdivided based on transposition of melodic material (mm. 48-60; mm. 84-98). Mm. 32-47 contain two statements of a variant of the hymn, each comprising similar pitch content but different rhythms. The hymn (mm. 16-26 and mm. 114-137) can be divided into six phrases based on rhythmic repetition. Mm. 6-15, mm. 66-74 and mm. 99-113 each contain two distinct melodies, and can be subdivided accordingly.

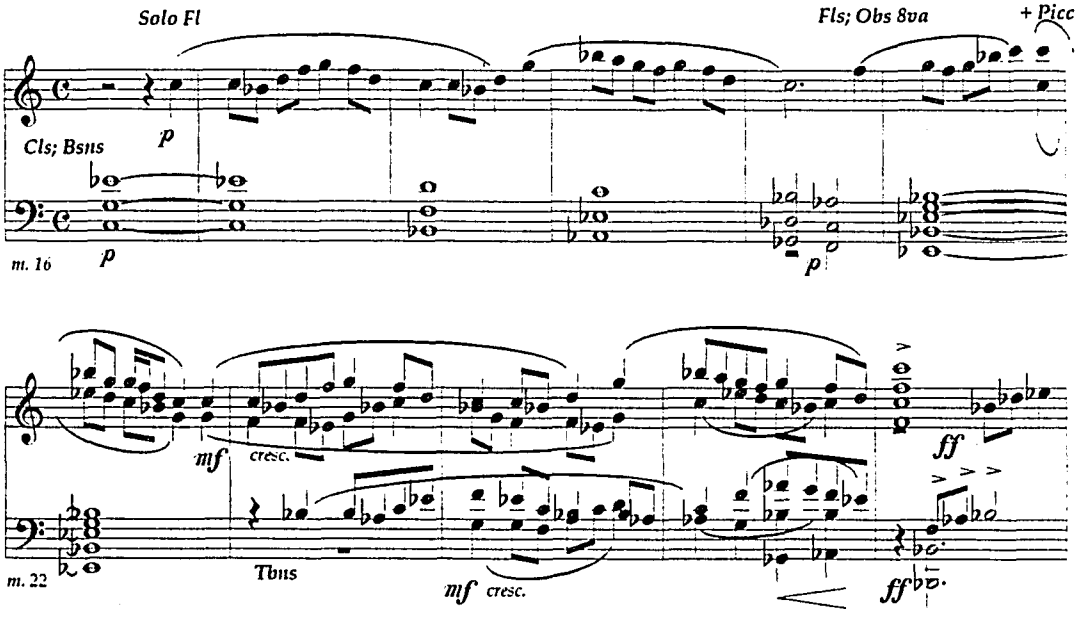
Element Analysis

Melody

Like many American hymns, "Wondrous Love" is based on a pentatonic collection (Example 1). The only note of the initial statement of the hymn that is not a member of the (Bb-C-D-F-G) collection is the passing tone A in m. 19 and 25. There are two properties of this collection that are especially important in this composition. The first is that centricity is often ambiguous in a pentatonic system due to the absence of semitones. In this statement of the hymn, either of the first two notes might be interpreted as tonic (solfege the first phrase beginning on do and re). Centricity around C is supported by the fact that this note is the first and last note of the hymn, it is the highest note, and its dominant, G, is prominent. Centricity around Bb is supported by the fact that this note is the lowest note and the other pitches in a Bb triad, D and F are present. The harmonization of this first statement

--parallel triads--only makes the issue of centricity more perplexing. Observe that the first two triads are C and Bb respectively.

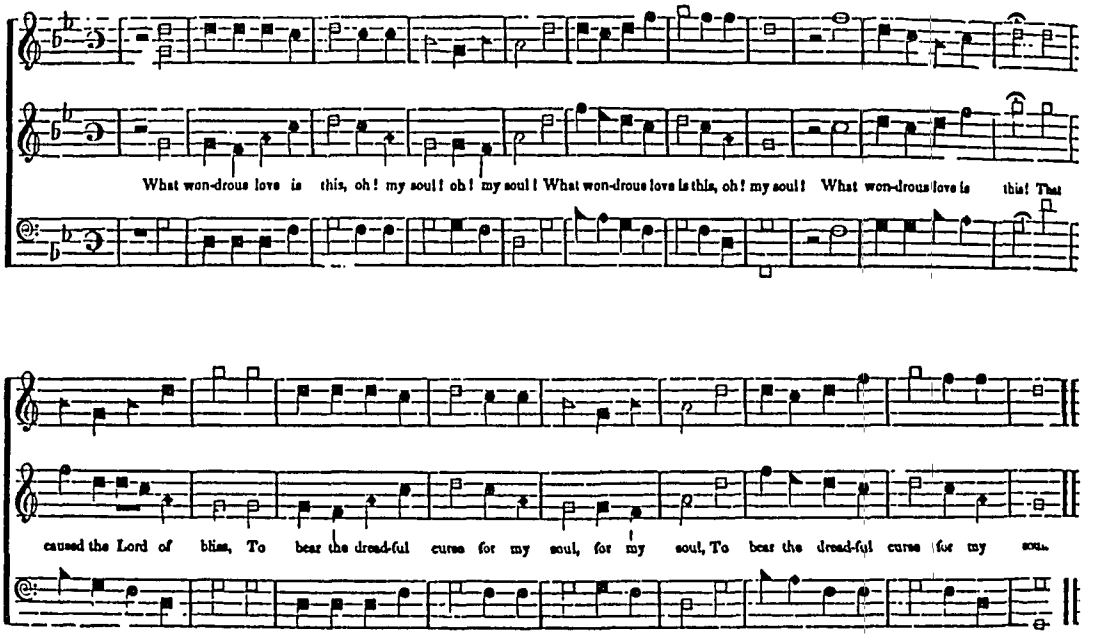
Example 1: Initial hymn statement, mm. 16-26



In this work, the issue of centricity is not fully resolved until the final chord, Bb major. Because the first note of the final statement of the hymn (m. 114ff) begins on Bb, the first note of the hymn is confirmed as tonic. In m. 16ff, the composer introduces the hymn at the C transposition (with ambiguous harmonic support), and "resolves" or recapitulates it at the Bb transposition in m. 114ff. One would arrive at the same conclusion by studying the version of the hymn which appears in a hymnal (Example 2). In this version, the hymn begins on G and is harmonized in G minor.

Another property of a pentatonic collection especially relevant in this piece is its intervallic content. As will be discussed below, the abundance of certain interval classes accounts for much of the harmonic and motivic unity in this work.

Example 2: The hymn "Wondrous Love" as it appears in the hymnal The Southern Harmony and Musical Companion (Wilcox, 1987)



The hymn, based on the pentatonic collection, serves as the melodic basis for the remainder of the composition. It has already been indicated that the composer has explored the centric ambiguity inherent in this collection and that its intervallic structure is an important source of the harmonization and motives. Palmer varies the pentatonic collection in this work by transposing it to different pitch levels and by mixing it with diatonic material.

The composer employs three closely related pentatonic collections throughout this work: Bb-C-D-F-G, Ab-Bb-C-Eb-F, and Eb-F-G-Bb-C. The underlined pitches serve as the tonic of the respective collections; they are also the three notes that the three collections share. As noted above, the first collection, Bb-C-D-F-G, is the basis of the hymn in mm. 17-26; it is also the source of the hymn fragment in mm. 88-98. The second collection, Ab-Bb-C-Eb-F, is the overall tonic collection: these pitches are used in the last

statement of the hymn (m. 114ff). This collection can also be found in mm. 23-26 and in m. 54. The last collection, Eb-F-G-Bb-C, appears throughout Part B, specifically at mm. 48-53, mm. 66-71, mm. 75-88. This collection is particularly important because of its dominant relationship to Bb; that is, the entire collection functions like a dominant "key."

The pitches in the three pentatonic collections collectively form the following diatonic collection: Bb-C-D-Eb-F-G-Ab, or Bb mixolydian, which is the source of other melodic lines and much of the harmony throughout the work. For example, this collection is the source of the melody which appears in mm. 33-42. By expanding the pentatonic collection to this larger collection, the composer is able to vary sonorities.

In addition to the three collections described above, two other collections are stated in the work. The collection F-G-A-C-D appears as part of the imitation in m. 24 and the black-key pentatonic Gb-Ab-Bb-Db-Eb is sounded in m. 64. These collections contain three notes (Gb, Db, A) that are not members of the diatonic collection described above. The use of these "foreign" elements will be discussed in greater detail below.

Harmony

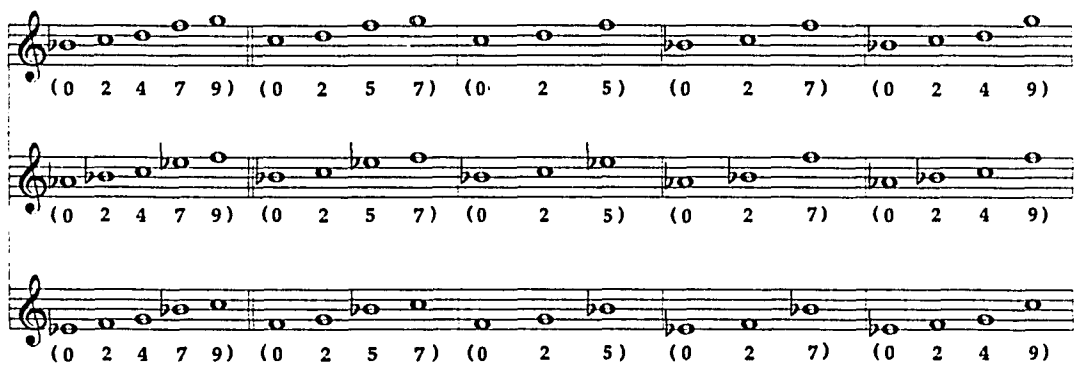
The harmony of the Overture is broadly functional, but contains many sonorities which provide color rather than direction on a local level. As noted above, it is the Bb major triad at the conclusion of this work that most strongly confirms centricity. A Bb tonic is also established functionally by several conventional cadences near the end of the work: a powerful authentic cadence (the resolution of the F pedal to Bb in m. 114), a deceptive cadence (the F-Gb in mm. 125-126), and a highly appropriate plagal cadence (the Eb-Bb at the end of the work). Bb is also prominent as a pedal in

mm. 6-15, mm. 26-31, and mm. 74-79 (soprano); and as the bass note of the ostinato in mm. 33-43.

The relationships described above are undermined somewhat by harmonies that are not traditionally functional. Two such types can be readily described in this work. There are several instances where the accompaniment consists of triads which move in parallel motion (mm. 16-22; mm. 48-59; mm. 84-99). The other type of non-functional harmonies are subsets of the pentatonic collection. In this work, the composer uses the pentatonic collection both melodically and harmonically.

The clearest description of these later sonorities can be best presented by pitch-class notation. Each of the three pentatonic collections cited above can be described as (02479) when the pitches are arranged in alphabetical order such that the smallest intervals appear first (Example 3). The most prominent subsets of this collection in this work are (0257) and (025). Other types include (027) and (0249).[2]

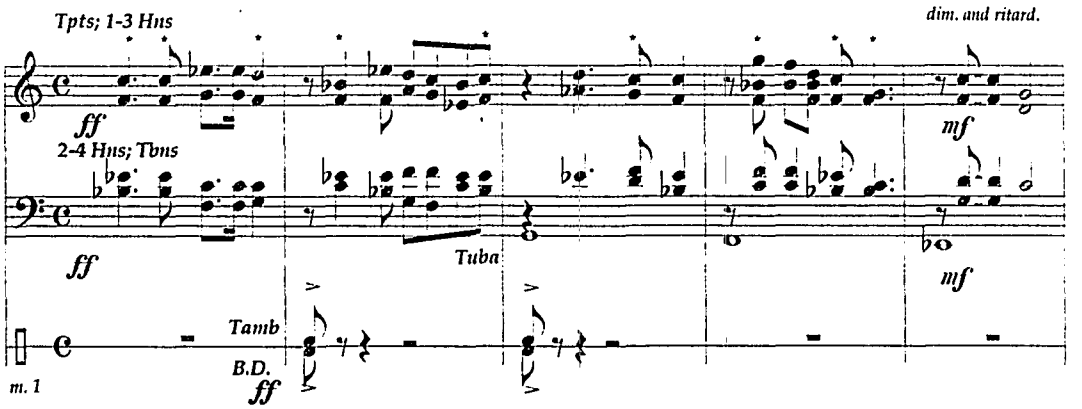
Example 3: The pentatonic collection and its subsets in pitch class notation



Example 4 demonstrates how frequently the (0257) subset appears as a harmony in the Introduction (see asterisks).

[2] In pitch-class set notation, the numbers represent the distance in semitones from the first pitch, which is assigned 0. Readers who are not familiar with pitch class set notation should refer to Straus (1991).

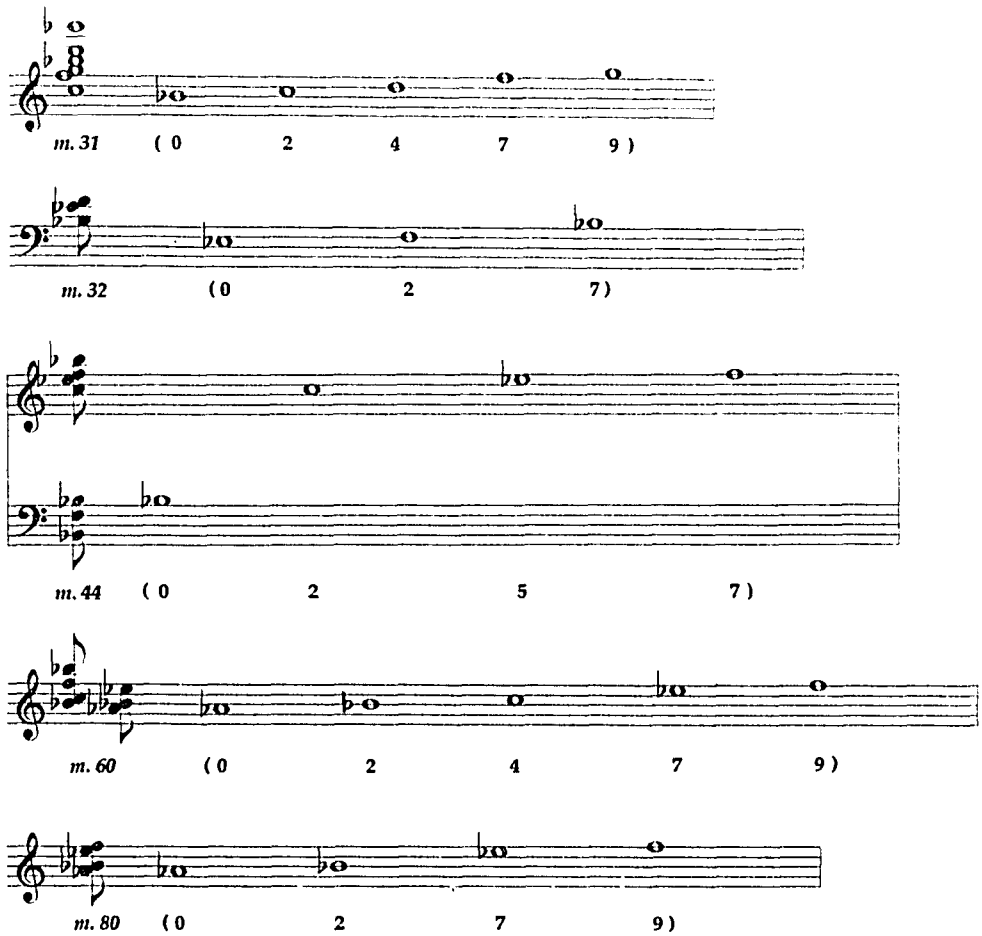
Example 4: (0257) in the Introduction, mm. 1-5



Other such chords appear throughout the composition (Example 5): The chord in m. 31 contains the complete pentatonic collection, Bb-C-D-F-G(02479); the ostinato chord in mm. 32-36 (Eb-F-Bb) is the (027) subset; the chord on the downbeat of m. 44 (Bb-C-Eb-F) is the (0257) subset; the chord on the downbeat of m. 60 contains the complete pentatonic collection, Ab-Bb-C-Eb-F (02479); the chords which accompany the melody in mm. 66-71 and the ostinato in mm. 80-83, (Ab-Bb-Eb-F) are the (0279) subset.

As noted above, the larger source of harmonic and melodic material is the diatonic collection Bb-C-D-Eb-F-G-Ab, or Bb mixolydian. These pitches are represented most clearly in the harmonies in mm. 1-5; mm. 16-25; mm. 48-53; mm. 99-107; mm. 114-137. Other notes used outside this collection are A, Db, and Gb. The A is used mostly melodically to reinforce the Bb centricity. The Db adds a minor quality to the collection. The Gb often appears as the root of chords which stand out in this work because they appear in conspicuous places. In m. 20, a Gb minor triad is stated against a sustained C in the hymn; in m. 88 this chord is followed by an augmented second to an A minor; it is used in the deceptive cadence in m. 125-126; and it appears in the penultimate chord.

Example 5: Selected pentatonic chords in the Overture



During most of the work, a conflict exists between the centricity of the melody and the supporting structures. For the first two-thirds of the work, Bb--the tonic--is often placed against melodies which appear in C and F. In the introduction, the top voice is centered around C and the bottom voice around Bb. In mm. 16-26, the tonic of the hymn, C, is supported only by the first chord. In m. 26, the hymn cadences on C against a Bb in the bass. The lowest pitch of the ostinato beginning in m. 32 is Bb while the first note of the melody is C. In mm. 75-79, a Bb ostinato is sounded above a melodic line centered around F. In mm. 84-98, the accompaniment moves from Bb

to F under a melody which is centered around F and C. This conflict is resolved in m. 114ff as the melody and bass are stated in Bb.

Rhythm

Tempo changes create major structural divisions in the work. The slow, opening tempo is appropriate for presentation of the hymn. The change to a fast tempo in m. 32 corresponds to the beginning of Part B, which contains a series of variants of the hymn. The faster tempo and extensive use of ostinati keep this part of the composition flowing. After m. 95, long note values provide a transition to a slower tempo. The figure in the piccolo in mm. 96-97, and the rhythm in the triangle in mm. 103-104 and 106-107 remind the listener that the faster pulse is still present. A gradual slower tempo and a caesura occurs immediately before the return. The music in m. 114ff is actually a double return as the hymn is restated (in augmentation) in the faster tempo. The slower tempo in mm. 127-end recalls the opening of the work.

Within the main sections, the composer creates contrast by changes in rhythm and meter. The melodic material in mm. 33-47 is separated by links in mixed meter. The absence of ostinati in mm. 44-47, mm. 60-73, and mm. 95-113 adds contrast to Part B. The use of syncopation throughout the work contrasts with the simple rhythms of the hymn.

Sound

The dynamic intensities of this composition reveal its climactic areas. In this work, the climaxes are areas of heightened intensity rather than specific points. The climactic area of Part A is the motivic postlude (mm. 26-31), prepared by increasing imitation in the last portion of the hymn. In Part B, a sense of climax is created by statements of the first phrase of the hymn (mm. 84-98)--the most recognizable hymn statement since the first. The

entire restatement of the hymn (Part A',114ff) is the most climactic, supported by the longest sustained fortissimo. In the program notes, the composer states that there should be "a strong sense of climax in the final statement from m. 127 to the end" (Palmer, 1979).

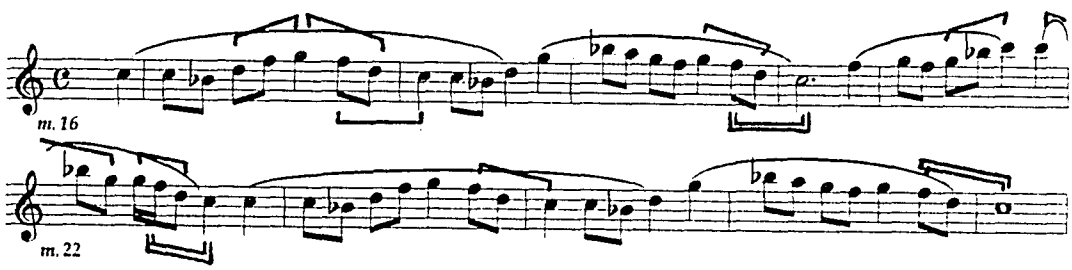
The texture throughout the opening slow section is chordal and homophonic, appropriate for a hymn. In contrast, the remainder of the work is polyphonic, featuring a layering of ostinati and melodies.

The composer writes for the entire ensemble only twice: at the end of Part A (mm. 26-29) and at the end of the work (mm. 134-137)--see discussion of climaxes above. By using lighter orchestration, the composer is able to create a wider range of contrast. The use of percussion--instruments not associated with hymns (except tambourine)--is especially prominent throughout this work.

Motivic Analysis

The most prominent motive in the Overture is the three-note figure containing the intervals of a m3 and M2. This motive is a subset of the pentatonic collection and is represented as (025) in pitch class notation. It appears throughout the hymn, but most notably at the cadences (Example 6).

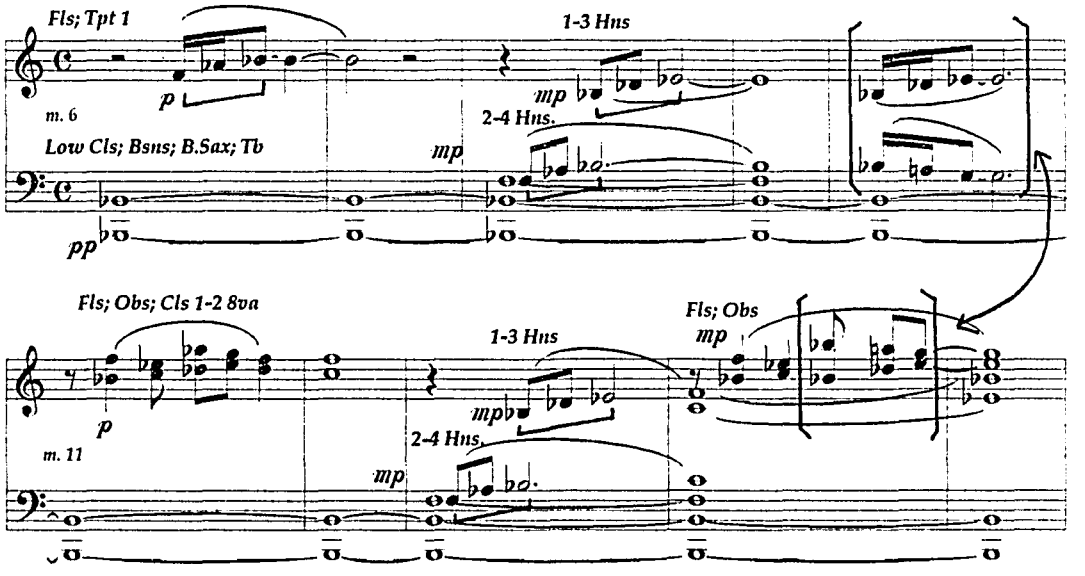
Example 6: The m3-M2 (025) motives in the hymn, mm. 16-26



This motive is first stated and developed in the section preceding the hymn (the motivic prelude), mm. 6-15 (Example 7). Here it is stated in diminution and is subsequently extended (m. 8) and inverted (m. 10). It also

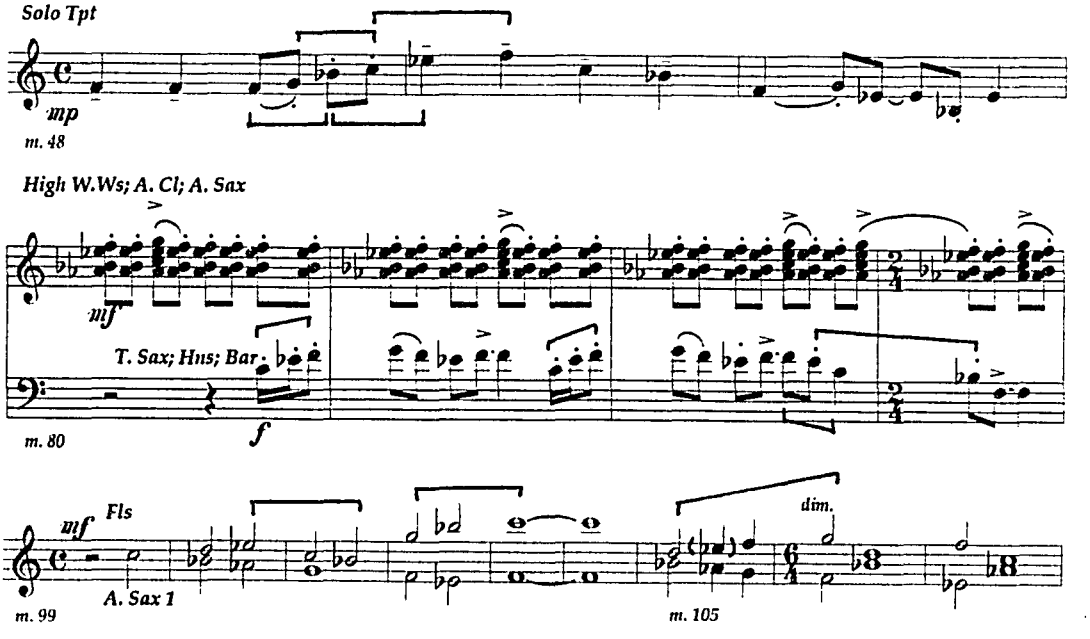
appears in the new figure in the second half of this statement; the last three notes in m. 14 are the same as those in m. 10, but the voicing is exchanged (see arrows).

Example 7: Motivic prelude, mm. 6-15



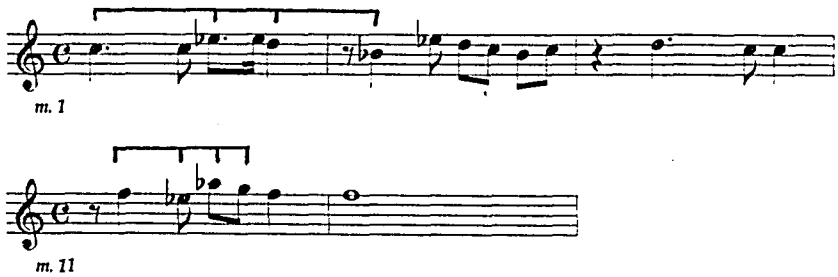
The inclusion of the (025) motive in Variation 2, Variation 1', and the Retransition is shown below (Example 8).

Example 8: (025) motive in m. 48-53, mm. 80-83, and mm. 99-107



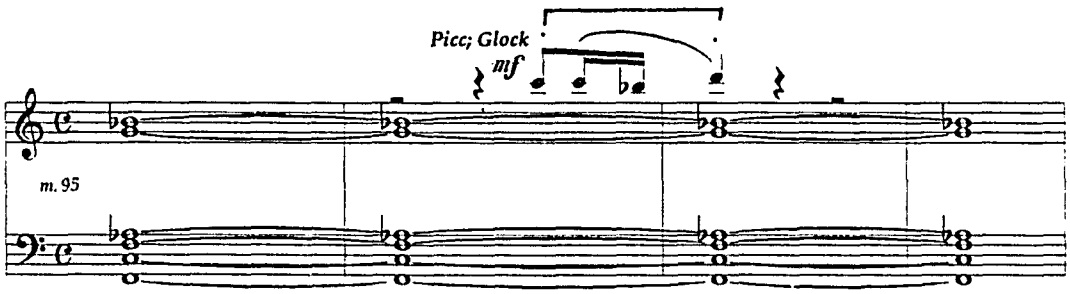
Another motive which appears throughout the composition is the four-note collection containing the following adjacent intervals: whole step-whole step-half step. This figure appears in descending form in the third measure of the hymn (m. 19) as Bb-A-G-F (see Example 1 above). In pitch class notation this collection is represented as (0135). It is a subset of the diatonic collection on which the work is based: Bb-C-D-Eb-F-G-Ab (the first four and the last four notes). This motive accounts for the pitches in the top voice of the first three measures of the introduction and the melodic figure in m. 11 (Example 9). The combination of pitches in these two motivic statements comprise the entire scale shown above.

Example 9: (0135) motive, mm. 1-3 and mm. 11-12



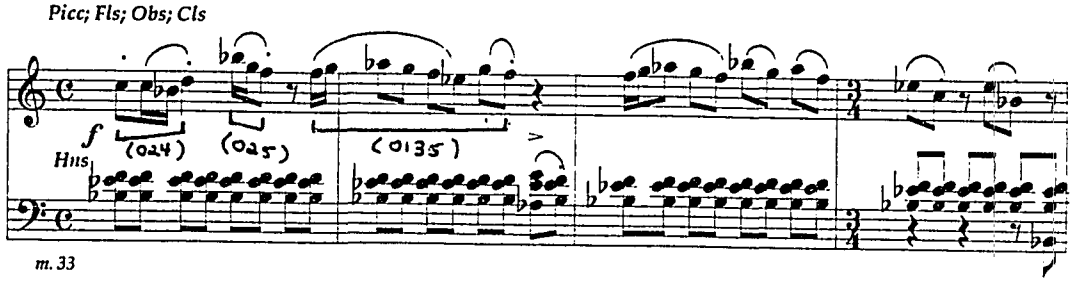
The third motive which occurs with some frequency throughout the work is the first three different pitches in the hymn: C-Bb-D (024). Within the hymn, this figure also appears at the end of the first phrase. Its most notable appearance is in mm. 96-97, shortly before the return of the hymn (Example 10).

Example 10: (024) motive in mm. 95-98



All three of the motives--(025), (0135), and (024)--can be clearly seen in the Variation 1 melody (Example 11).

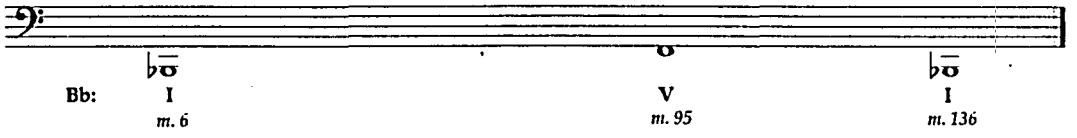
Example 11: Motives in Variation 1, mm. 33-36



Reduction Analysis

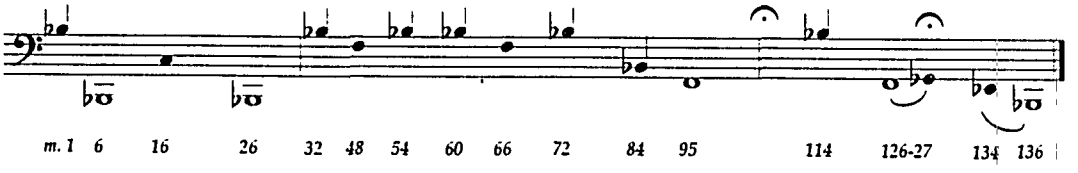
The background structure of the Overture illustrates the functional harmonic progression I-V-I on which the work is constructed (Example 12). The first structural Bb is the pedal following the introduction; the dominant also appears as a pedal in the retransition; and the final structural Bb is the root of the last chord.

Example 12: Background structure of Overture



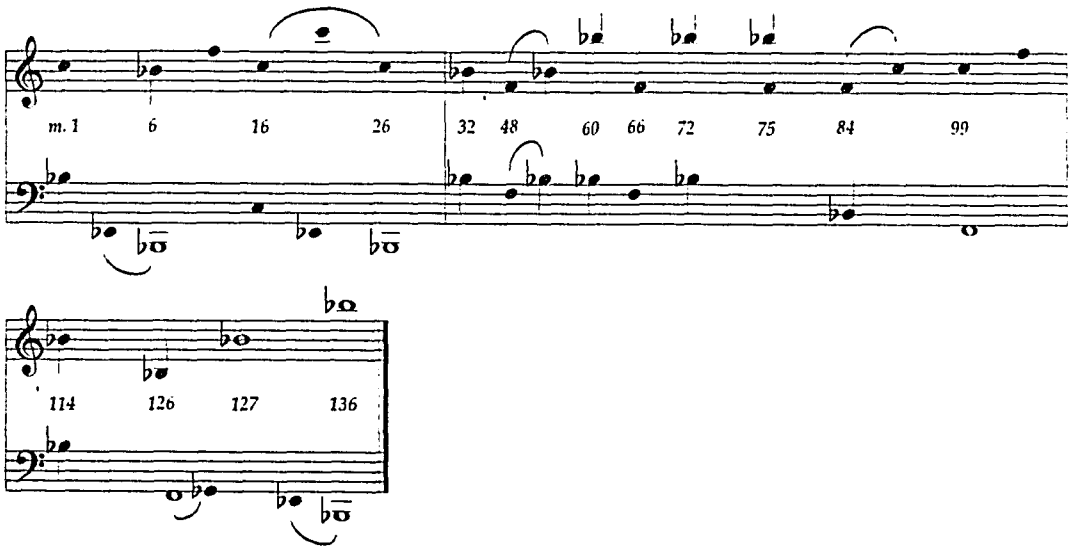
The next structural level illustrates that the piece does not actually modulate even though C and F receive local attention (Example 13). It also shows how the final chord is approached indirectly, via deceptive and plagal motions.

Example 13: Second level structure of Overture



Adding an upper voice at the third level allows one to show where the composer supports melodies with traditional consonances, and to show some areas of conflict with the bass, namely C against Bb in m. 1 and m. 26, and F against Bb in m. 75 and m. 84 (Example 14).

Example 14: Third level structure of Overture

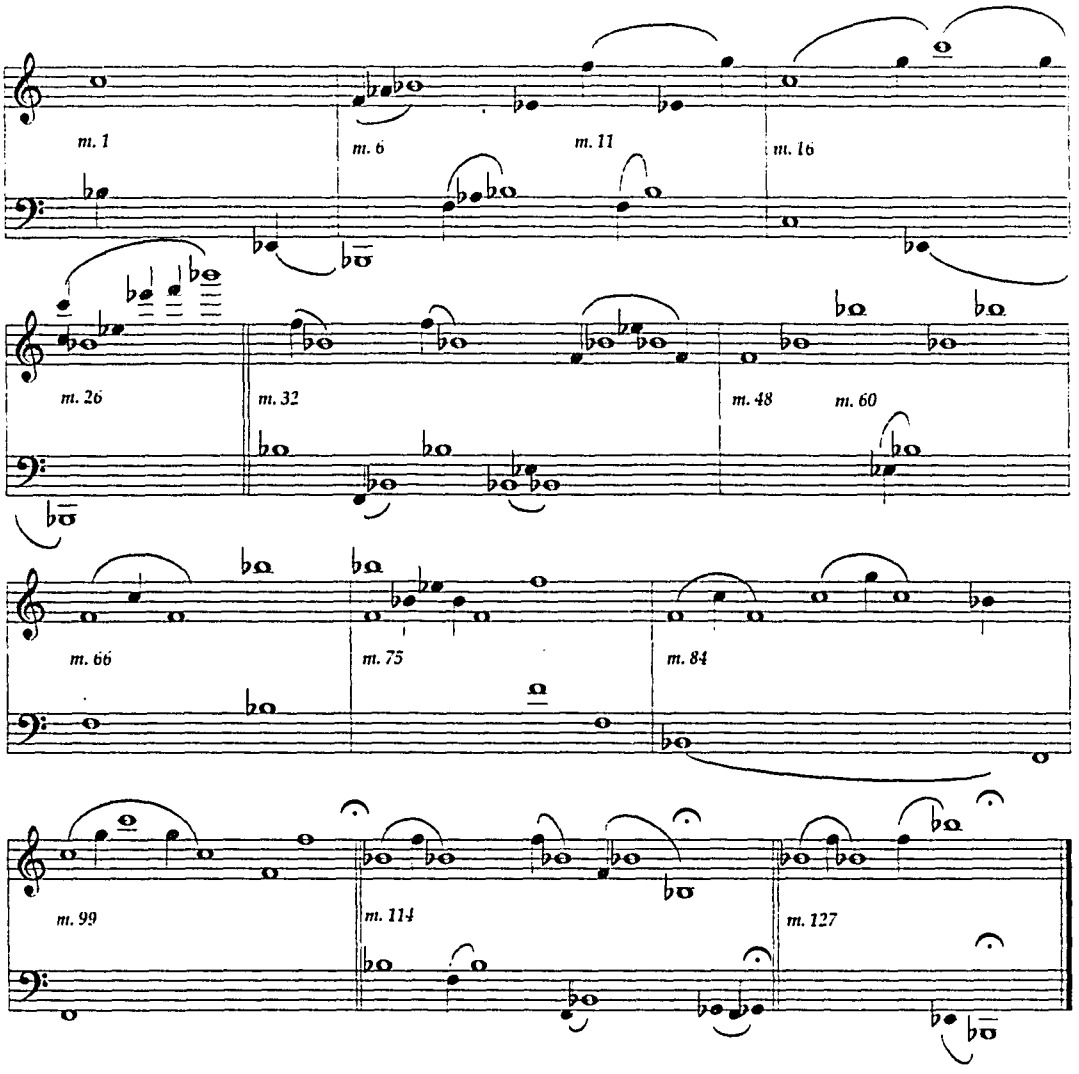


On the fourth level, the work is broken into sections (Example 15). Here motives are shown as well as the structural notes of the melodies. Also, the note values differ from the preceding examples to illustrate the hierarchy of importance within each section.

Conclusion

In summary, the Overture consists of three parts which have an A-B-A' relationship: the hymn is stated in the outer parts and the middle part contains fragments of the hymn and melodies derived from it. The work is tonal and is in Bb; however, the tonality is undermined by local sonorities which are not functional, providing color rather than direction. Many of these are pentatonic subsets or parallel triads. The hymn and many of the variant melodies are pentatonic. Three transpositions of the pentatonic scale are used throughout the work: Bb-C-D-F-G; Eb-F-G-Bb-C; and

Example 15: Fourth level structure of Overture



Ab-Bb-C-Eb-F. Together these scales form the diatonic collection Bb-C-D-Eb-F-G-Ab. All of the motives used in the work are derived from the hymn with the most prevalent being a three-note figure containing the intervals of a m3 and M2 (025).

Because the work is based on the pentatonic melodies, it would be instructive to sensitize the students to the sound and qualities of this collection. To begin with, students can play the various collections used in this work as part of their warm-up activities (Bb-C-D-F-G; Eb-F-G-Bb-C;

Ab-Bb-C-Eb-F). By playing all three forms of the collection, students are likely to make the transfer that pentatonic scales can be played in different "keys" just like major and minor scales. The transfer of these scales to the melodies can be experienced by having the entire ensemble play the hymn or other pentatonic tune before or after having played the corresponding scale. Students can also experience the improvisatory quality of this collection by being instructed to play the pitches of one of the collections in any order and rhythm while part of the ensemble plays the ostinati in m. 32ff or m. 48ff.

The intonation and balance of the ensemble would be improved by arpeggiating and sustaining the harmonies. For example, chords containing the complete pentatonic collection (m. 31, m. 60) can be played one note at a time in an additive manner. Chordal ostinati, such as those that occur in m. 32ff, and 80ff can be sustained rather than rearticulated. Passages containing parallel triads should be played slowly so that the students can achieve good intonation. Once these harmonies are better in tune and balanced, they can be balanced against any melodic material. In some situations, the conductor may want to isolate the melody and bass note to bring out the dissonance (e.g, mm. 1-2, m. 26, m. 33: C against Bb).

Another suggestion concerning the balance of the ensemble involves insuring that pedals are in tune and audible. This is especially important in mm. 95-113 because here the pedal is sounded only by the timpani. As shown in the reduction, this is the most important dominant area of the work. Students can also be directed to listen for the resolution F to Bb in m. 114.

By rehearsing similar sections of the hymn rather than continually playing it from the beginning to the end, the conductor can better compare

style (articulation, accentuation). The students will be exposed to the basic material of the work and, with guidance, will likely realize how tightly the piece is constructed. Rehearsing in this manner provides a way to teach the students about form while they continue to play.

RESULTS 2: POSTCARD

Familiarization

The comments and subsequent questions that this analyst formed as a result of listening to the work with and without the score, and reading the program notes (see Appendix D) follow:

1. Most of the harmonies are more complex than major or minor triads and in general their progression does not sound functional. There is no key signature and plenty of chromaticism. However, the piece sounds fairly consonant, many of the melodies are organized around one or two pitches, and the work ends with an A major triad. How are these harmonic structures organized? What overall system is being used? Is there a "tonic"? Are there any functional relationships?

2. The program notes suggest that all material is based on the Primary Theme and Ethel Motive. Although some sections are obviously based on this material, the source of others is less obvious (e.g., m. 30ff, m. 104ff, m. 126ff, m. 148ff). How are these sections related to the two sources?

3. Motivic figures appear throughout the work--especially pairings of semitones. In addition to the Ethel Motive, what other motives are used throughout the work? How are these related to the Primary Theme and Ethel Motive?

4. As stated in the program notes, the overall form of the piece is A-B-A'. What is the difference between the outer "A" sections? How are the subsections organized?

Exploration

Formal Analysis

The basis of design in this work is the palindrome.[3] (A form chart and précis appear in Appendices E and F.) In the strictest sense, the initial statements of the Primary Theme and the Ethel Theme are palindromes. In a more general sense, this design is suggested by the overall A-B-A′ form of the work. Ticheli (1993) alludes to this fact in the program notes:

> The A′ section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones. (p. ii)

The main difference between the outer sections regarding form is that the last section is abbreviated: the material presented in mm. 52-65 and mm. 73-76 is omitted, and the material in mm. 30-51 is truncated (mm. 211-227). Also, the three initial statements of the Primary Theme recur as four truncated statements (mm. 195-210). This abbreviation is effective because it still gives one a sense of symmetry without being tedious.

The A-B-A′ design is also used to group material within the subsections. Each of the A sections displays an a-b-a′ design as the complete Primary Theme returns after contrasting material (m 84ff and m. 241ff). Other returns of thematic material following contrasting sections can be identified throughout the work: returns of the Primary Theme--in addition to the sections cited above--occur in m. 52ff and mm. 73ff; mm. 104-110 and mm. 126-131 contain similar treatments of the Ethel Motive, as do mm. 132-147 and mm. 162-175.

[3] A palindrome is a word, phrase, sentence--or in this case a series of pitches--that reads the same backward or forward.

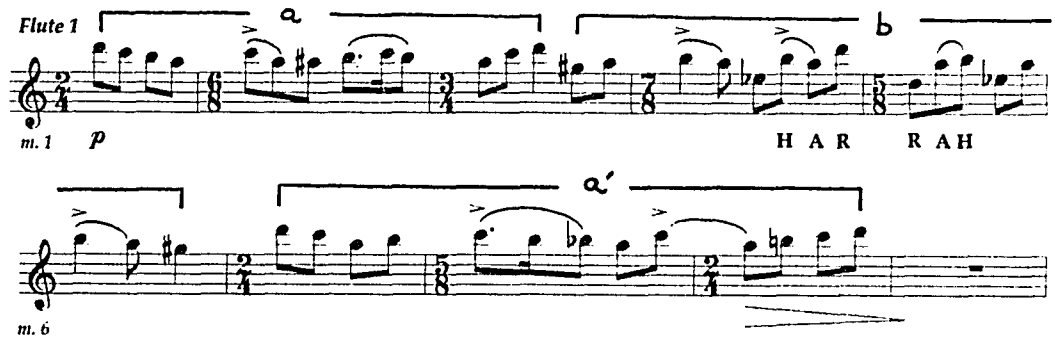
According to Ticheli, the compositional challenge of this piece involved generating momentum and interest from the symmetrical source material.[4] The composer solved this problem by altering the material, via truncation, extension, fragmentation, and variation in pitch patterns, to create asymmetric structures.

Element Analysis

Melody

There are two important melodies in Postcard: the Primary Theme and themes constructed from the Ethel Motive. As noted above, the Primary Theme is a palindrome (Example 16). Its palindromic structure is disguised by the varied rhythm; however, it is suggested by the readily heard four-note stepwise figure appearing in opposite directions at the beginning and end. The center of the palindrome is articulated by the only octave leap (D-D in mm. 5-6); these notes and the two on either side represent Reynold's first name, Harrah (H = German B♮, R = re in solfege).[5]

Example 16: Primary Theme, mm. 1-10



The Primary Theme consists of three phrases (bracketed above) which have an a-b-a' relationship. Each phrase begins and ends on the same pitch, and the first two phrases end with a relatively long note. The first four

[4] Phone interview with composer, Nov. 1993.

[5] As noted in the program notes (Appendix D), H. Robert Reynolds commissioned this work.

notes of the last phrase (m. 7: D-C-A-B) are a rearrangement of the opening notes and reinforce the A-B-A' construction of the theme. Due to the palindromic design, these notes also appeared at the end of the first phrase as B-A-C-D (mm. 2-3). The contour of the first phrase is suggestive of a palindromic structure. The Primary Theme is followed by a pause that separates it from the succeeding material.

The pitches contained in the Primary Theme are from the following octatonic collection: D-Eb-(F-F# missing)-G#-A-(A# used as a passing tone)-B-C-D.[6] The most important note in the initial presentation of the Primary theme is D due to its prominence at the beginning and end, its position at the center of the palindrome, and because it is the boundary of the melodic range.

The Primary Theme is the focus of material in the outer sections of the work (mm. 1-110 & mm. 195-265). Although it is completely stated four times, it also appears altered in such ways as inversion (mm. 21-29, mm. 52-60); transposition (mm. 73-77); truncation (mm. 73-77, mm. 195-210); fragmentation (mm. 66-72, mm. 228-233) and extension (mm. 94-97, mm. 251-254). Motives from the Primary Theme can also be found in the accompaniment of the B section (e.g., the first four notes appear reordered in mm. 121-123 and mm. 168-171).

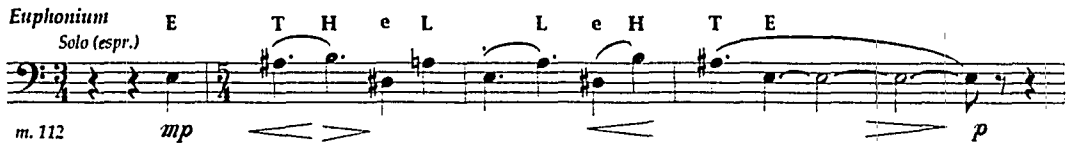
The Ethel Motive appears in two melodic contexts in this work. First, it occurs as a five-note figure, functioning either as accompaniment (mm. 37-38, m. 43, and m. 47) or as a principal idea (mm. 132-147). Secondly, it occurs within the context of a theme (mm. 104-110, mm. 111-125, mm. 126-131, mm. 162-175).

[6] The octatonic source material of the Primary Theme was confirmed by the composer.

In either case, the motive can also be represented as the pitch class set (01267). This type of label is advantageous because it comprises all transpositions and reorderings, and makes it easier to identify subsets. It will be used in this study under Motivic Analysis.

The first presentation of an "Ethel" Theme beginning on E (mm. 112-116) is a palindrome like the Primary Theme (Example 17). Essentially, the Ethel Motive is stated forward and backward with an "E" in the middle.[7]

Example 17: First statement of Ethel Theme beginning on E, mm. 112-116

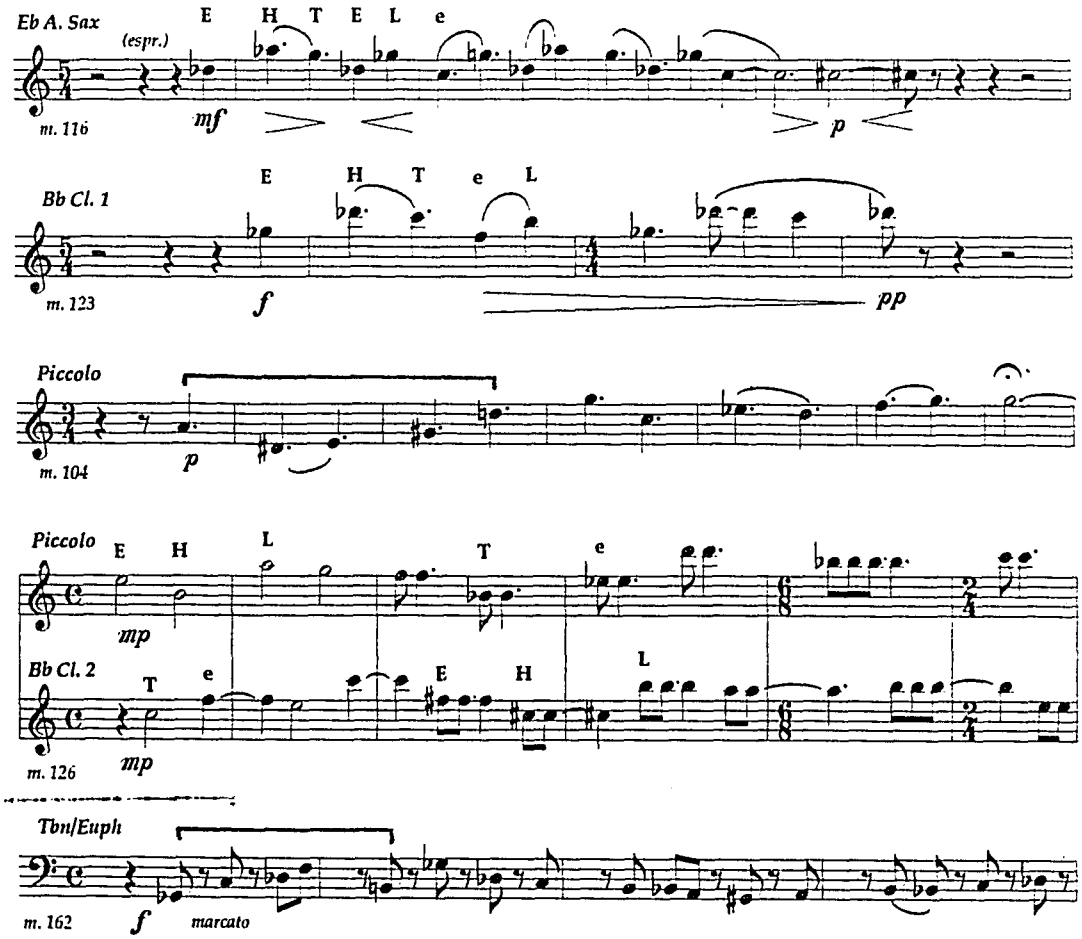


The other Ethel Themes share only one aspect in common: a statement of the Ethel Motive at the beginning. They vary considerably in contour and in succeeding pitch material, and none is strictly palindromic. The theme statement in mm. 116-120 is longer than mm. 111-116, and the notes appear in a slightly different order; in mm. 124-125, the statement is truncated and also contains a different ordering of pitches (Example 18). In mm. 104-110 the motive is transposed to A; in mm. 126-131, the motive is shared between the piccolo and second clarinet. In mm. 162- 175, the motive is transposed to Gb and is extended by chromatic motion.

Although not melodies in the traditional sense, chromatic lines occupy an important place throughout this work. Almost every appearance of the Primary Theme--beginning with the second statement--is accompanied by such a line (Example 19). The chromaticism creates several dissonances with the Primary Theme and complements its rhythm.

[7] *Ethel*: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). See Appendix D.

Example 18: Selected Ethel thematic statements

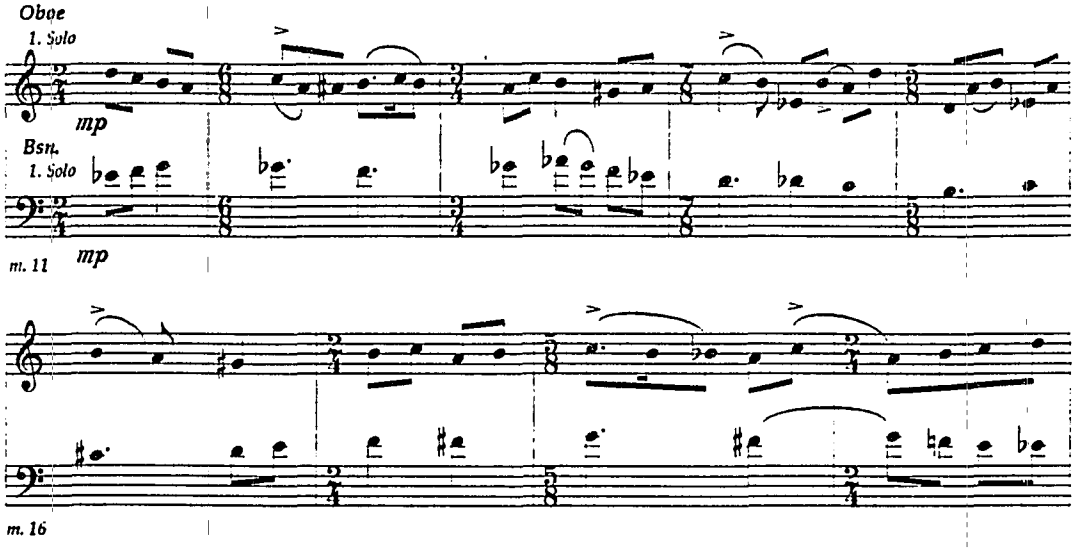


Chromatic lines are also used to link sections and create increased tension in extensions. An ascending chromatic line, harmonized by fourths and fifths, is used to link the partial theme in m. 73ff to its extension in m. 77ff (Example 20). In the extension preceding the climaxes (mm. 94-97; mm. 251-254), the chromatic line works with the imitation to increase the tension. The goal of these chromatic lines is the tonic of the work, A, which is most strongly affirmed in the succeeding climactic sections.

Chromatic motion is also used with the Ethel Motive but in a different manner. In mm. 162, the Ethel Theme comprises the Motive followed by chromatic motion; in m. 171-172, a link between motivic statements is

created by chromatic motion in contrary motion between the bass and treble registers.

Example 19: Second statement of Primary Theme with chromatic counterline, mm. 11-19



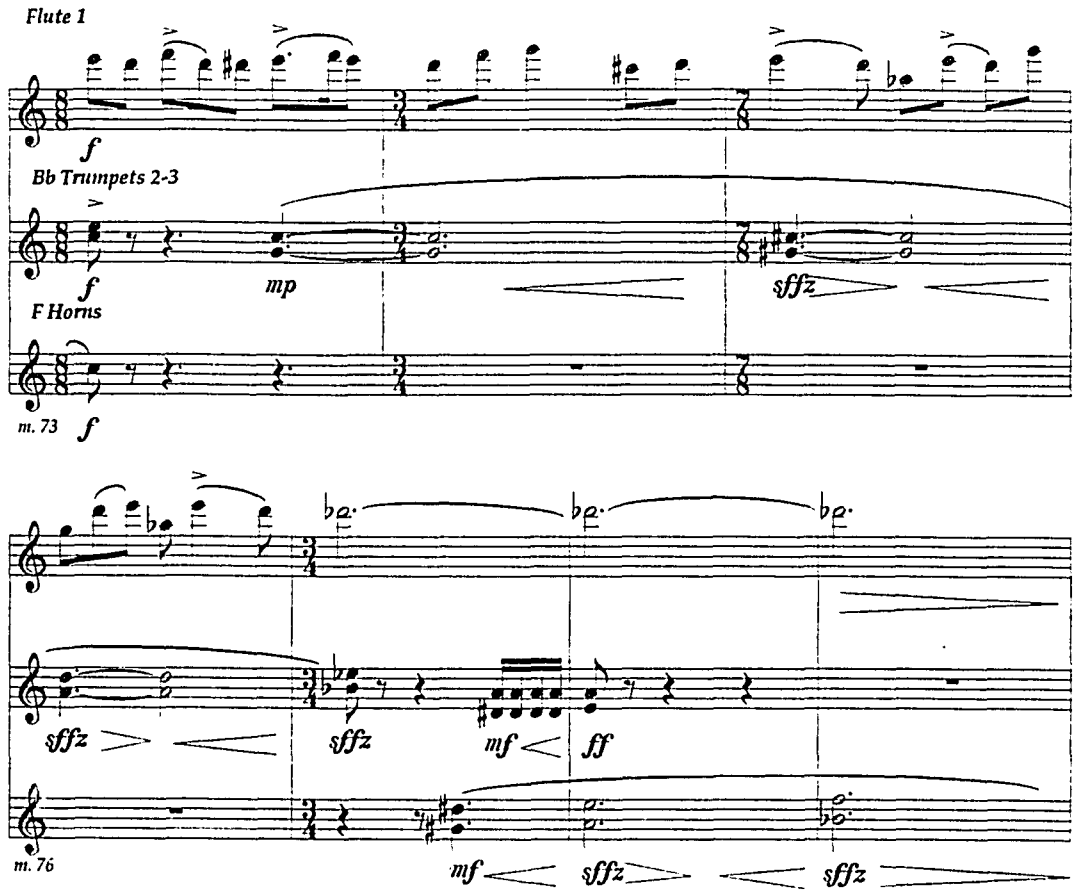
There are pockets of chromatic activity in other places in the work, particularly in the bass voices (mm. 39-52, mm. 61-66, and mm.220-227).

Harmony

The harmonization of Postcard is broadly functional, but contains many sonorities that provide color rather than direction on a local level. The work is in A--but neither major nor minor. This pitch center is confirmed by the sustained bass and chords in the climactic sections (mm. 98-104 and mm. 255-260), the final cadence E-A (V-I), and the final chord--an A major triad. Throughout much of the work, however, this tonal center is challenged by other centers.

The next most prominent note is D, the beginning and ending pitch for many statements of the Primary Theme. In these statements, D and A share a close relationship. The pitch E has received attention by being the first note of the Ethel Motive, particularly throughout mm. 111-147. Generally

Example 20: Harmonized chromatic line used to link Primary Theme and extension, mm. 73-79

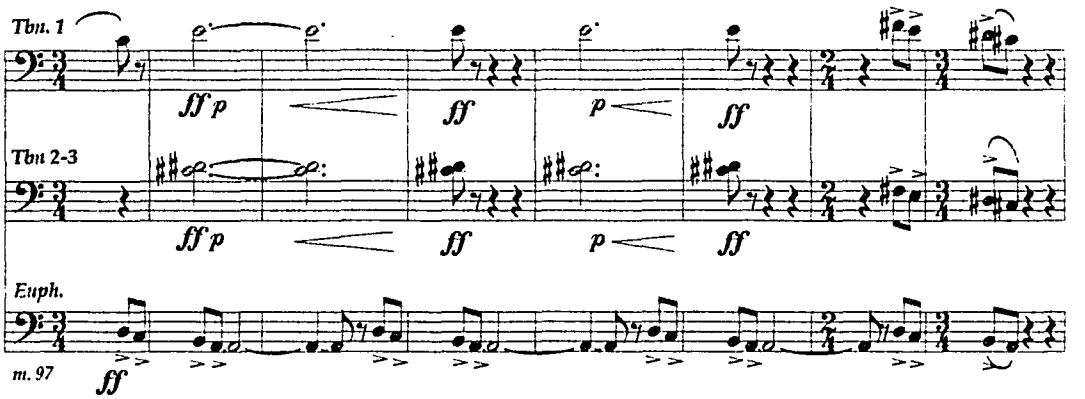


speaking, the use of E in the middle of the work represents the dominant area (see Reduction Analysis). Gb is the pedal sonority used throughout the lengthy retransition (mm. 162-194), and F receives attention primarily in the second A section as the center of two statements of the Primary Theme (mm. 207-210 and mm. 211-227), as the pedal in mm. 228-232, and as the bass note at the beginning of the A section (m. 195).

These areas of centricity are undermined by harmonies that are not traditionally functional. The harmonies fall into two general categories: the pitch class set (0137) and subsets of the Ethel Motive. The first type of chord

(0137) can also be described as a triad with an augmented fourth.[8] It appears most conspicuously as the sustained sonority throughout the climactic sections (mm. 98-104; mm. 255-260) and as the harmonization of the Primary Theme (m. 73ff, m. 84ff, m. 196ff, mm. 234-239, and m. 241ff) (Example 21). This chord also appears in the chordal accompaniment of the Ethel themes in mm. 121-125, and with its subset (026) in mm. 30-51.

Example 21: (0137) harmony at climax, mm. 98-104



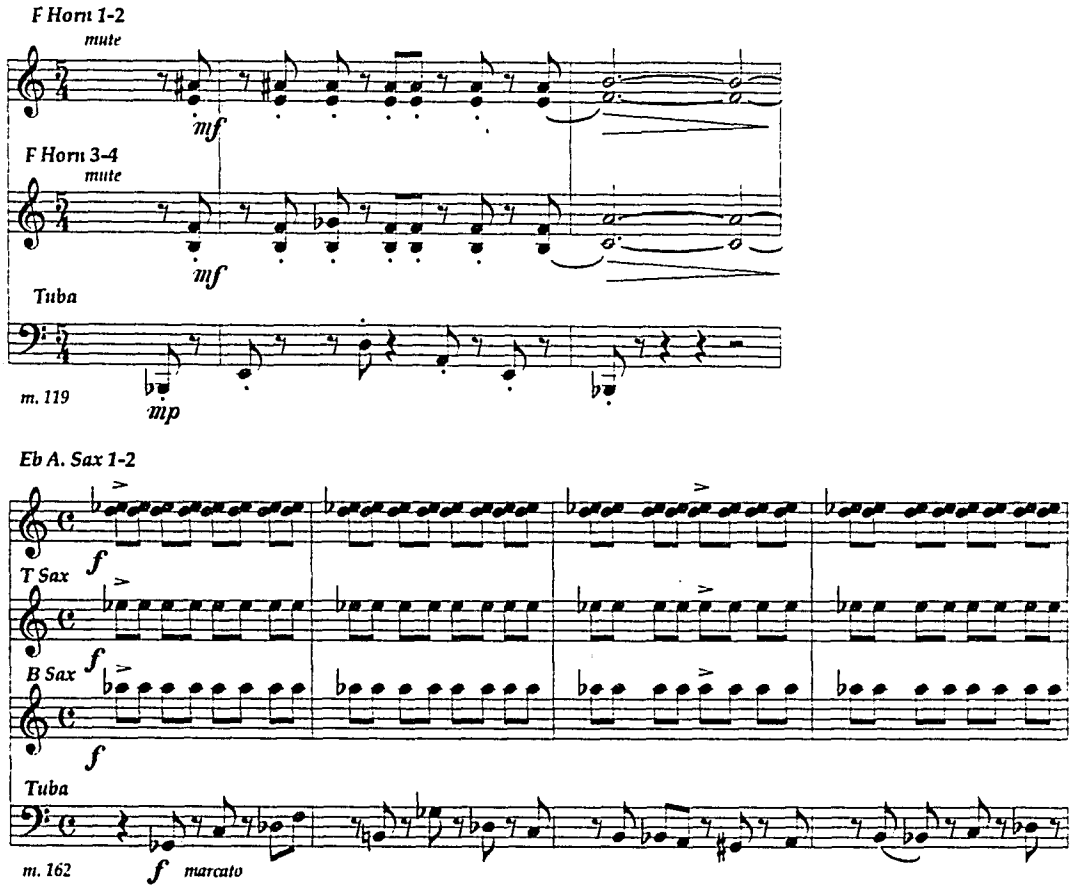
Vertical representations of subsets of the Ethel Motive (01267) also occur a few times throughout this work (Example 22). In mm. 119-120, the (0167) and (0157) subsets are stated in the horns while the motive is stated linearly in the bass. The (0157) subset is used in the chordal ostinato between mm. 162-175 with various linear presentations of the motive. In both of these passages, the Ethel motive is represented both linearly and vertically; the composer is unifying musical space.

The (0157) subset occurs several times in mm. 30-37 and is the first chord of the two horn chords in mm. 61-65. The smaller subsets (017), (015), (016), (027) make up many of the trichords in mm. 22-29. [The majority of the subsets of the Ethel theme are stated linearly as isolated motives and will be addressed under the motive heading.]

[8] This is how the composer refers to this sonority.

In addition to these sonorities, there are several quartal chords which provide added color (m. 35, 37, 50) [these can also be described as (027) sets and as subsets of the Ethel Motive].

Example 22: Linear and vertical representations of the Ethel motive

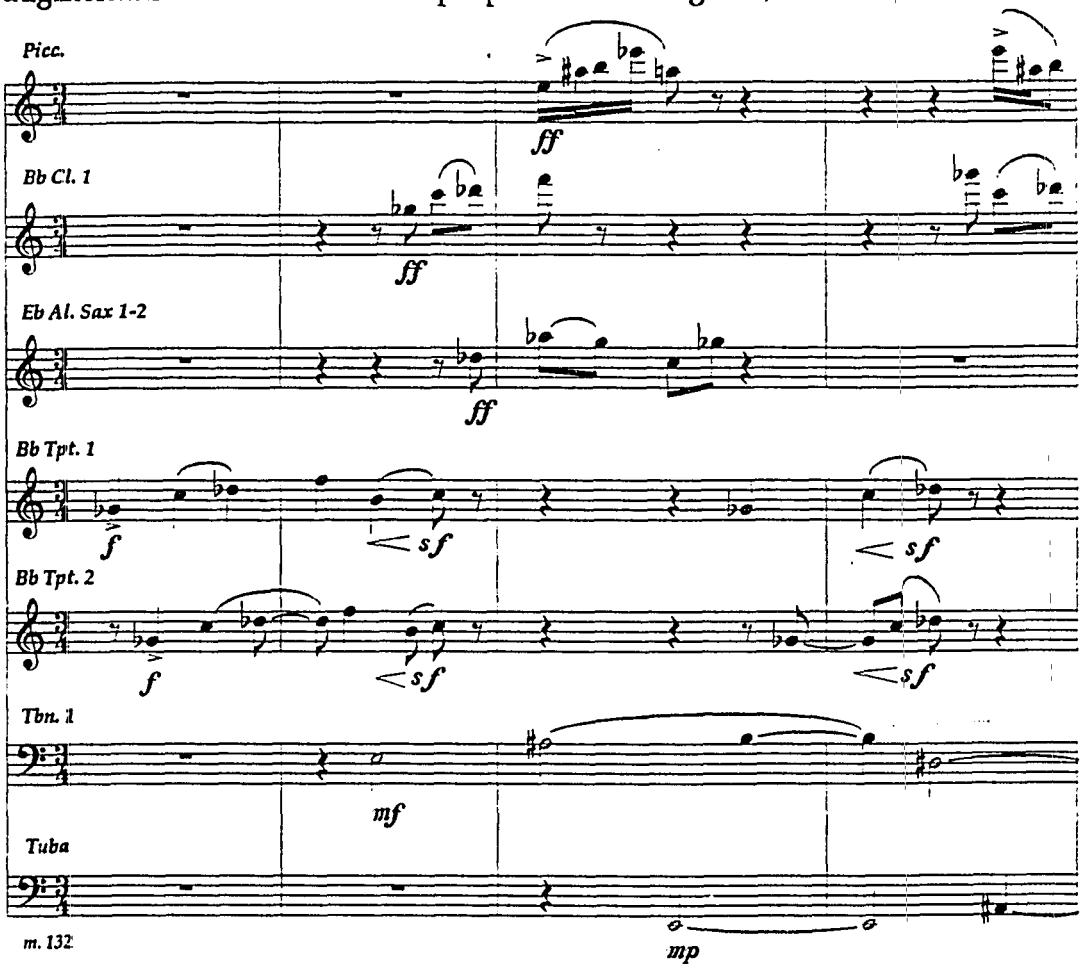


Rhythm

Postcard is a work in perpetual motion. The tempo throughout is constant (♩ = 160-168), except for a fermata at the end of Part A (m. 110). Lines are layered such that some type of rhythmic activity is virtually always present. This is especially noticeable in sections containing a legato line (e.g., mm. 30-51, mm. 111-125, mm. 148-161). At times, several disparate rhythms are layered to create energy and tension (e.g., mm. 77-83). In one section (mm. 30-51) segments of the melodic line recur in different registers

and diminutions. In another section (mm. 132-147) the Ethel Motive is imitated in varying degrees of augmentation and diminution proportional to register: the higher the part the more the Ethel Motive is diminuted (Example 23). For example, the tubas state the Ethel Motive in whole notes while it is played in sixteenth-notes by the piccolo.

Example 23: Imitation of the Ethel Motive in varying degrees of augmentation and diminution proportional to register, mm. 132-135



The rhythm is an important part of the identity of the Primary Theme. It is always stated in the same rhythmic context--over several different meters including duple and triple, simple and compound, and symmetric and asymmetric. This sameness of rhythmic presentation allows the

composer to vary the pitches, texture, and timbre of the theme without losing its basic essence. For example, the four thematic statements in mm. 195-210 are of differing length, pitch pattern, and timbre, but are animated by the same rhythmic patterns.

Conversely, the Ethel Motive and Themes are stated in different rhythms, some of which include uniform dotted quarters (mm. 104-110), syncopated 5/4 ♩. ♩. ♩ ♩ (mm. 111-125), and several others presented simultaneously in polyphonic imitative textures (mm. 132-147).

Sound

The appeal of this work is due in part to its variety of timbre. Ticheli employs many different colorful sounds including muted brass, trombone glissandi, saxophone tremolos, horn trills, and several percussion instruments such as temple blocks, vibraslap, slapstick, and the rim of a tom-tom. Some of the most novel sounding instrument combinations include high flute and low clarinet in octaves (mm. 1-9), and high bassoon and oboe (mm. 11-20). There are also many instances were the winds are used percussively to punctuate the melodic line. These disparate sonorities keep the work sounding fresh and provide character to each section.

Dynamics work at two levels in this work. On the large level, the dynamics support the form of the work, with the greatest volume indicated at the climactic areas in the outer sections (m. 98ff and m. 255ff). [It is the second of these which–in this author's opinion--is the climactic area of the work due to its position (toward the end), but more important, because it is a restatement of material and is preceded by a larger area of growth than the first statement (mm. 104-255).] On a more localized level, the composer uses short, exaggerated crescendi to create pockets of energy and added color (e.g., mm. 30-51).

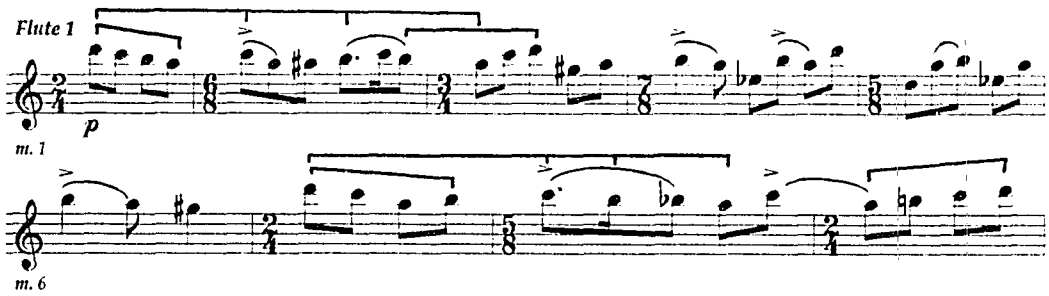
In addition to differences in timbre and dynamic level, the composer uses different textures to create moods and regulate intensity. The entire A section to the climactic section (m. 98ff) is a large textural crescendo, beginning with a statement in octaves between two instruments and concluding with the simultaneous presentation of several different statements played by the entire ensemble (without piccolo). The succeeding codetta is especially effective due to its contrast in texture. The composer's intention to take the listener on a "journey through a series of constantly changing landscapes" is manifest in the changes in texture throughout the middle section. The last section, like the first, is also a textural crescendo, and builds to the main climactic area at m. 255ff.

Motivic Analysis

Two types of motives are used throughout this work: the first is a prominent part of the Primary Theme and the second is the Ethel Motive. Both motives are represented by pitch class notation in this analysis because they frequently appear transposed, inverted, and/or reordered. The first motive is the four-note series D-C-B-A or (0235) which occurs at the beginning of the Primary Theme (Example 24). The motive appears in various other guises throughout the theme: it is stated in retrograde at the end; it appears reordered at the end of the first phrase and the beginning of the last phrase (doubled for emphasis by the piccolo); and it appears among the non-consecutive structural notes in the first and last phrase (as shown by the uppermost bracket).

This motive's varied appearances within the theme reflects the treatment of this motive throughout the work. At times the motive is obvious--the notes are stated in descending or ascending order usually within or as an extension of thematic statements. The composer varies this

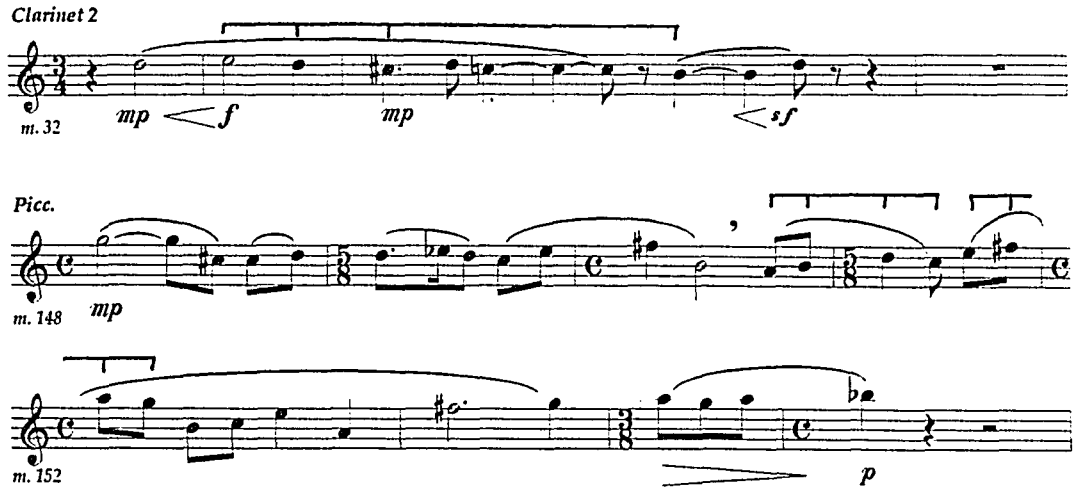
Example 24: D-C-B-A (0235) motive within Primary Theme, mm. 1-9



practice by beginning many thematic statements without all four notes (e.g., m. 73 and m. 195). The purpose of this alteration may be to weaken the importance of the first note, which is usually D (see Reduction Analysis).

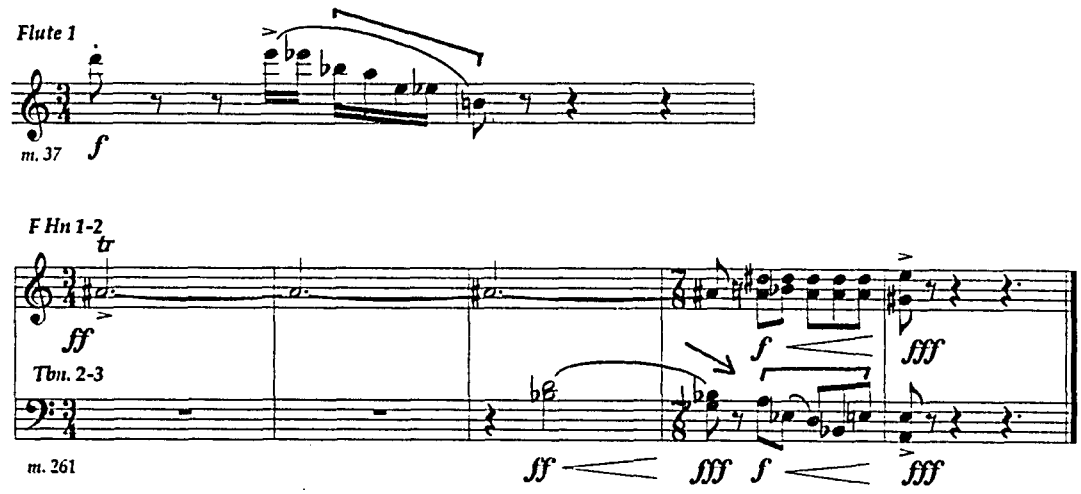
The motive also appears less conspicuously throughout the work, frequently as an accompaniment (Example 25). In mm. 33-36, the structural pitches of the first legato phrase project the motive; in mm. 66-70, the motive appears reordered and in different transpositions in the fragmented melodic line; in mm. 70-72, the pitches in the D-E-F-G set are played out of order and in augmentation by the horn solo, foreshadowing the transposition of the Primary Theme at m. 73ff; in mm. 81-83 the horn line (marked "bells up") is centered around F-G-Ab-Bb while the euphonium ostinato is centered around Db-Cb-Bb-Ab; in mm. 98-104, the upper woodwind and trumpet lines are constructed around F#-E-D#-C# while the bass emphatically intones D-C-B-A; in mm. 121-123, the trumpet line is built around G-F-E-D; the lines in the section marked "expressive" (m. 148ff) contain several statements of the motive; and the motive appears reordered in the lower woodwind legato line in mm. 168-170. These less conspicuous appearances of the motive demonstrate the composition's high degree of economy. Ticheli has even commented that Postcard is his "tightest work."

Example 25: Less conspicuous appearances of the (0235) motive



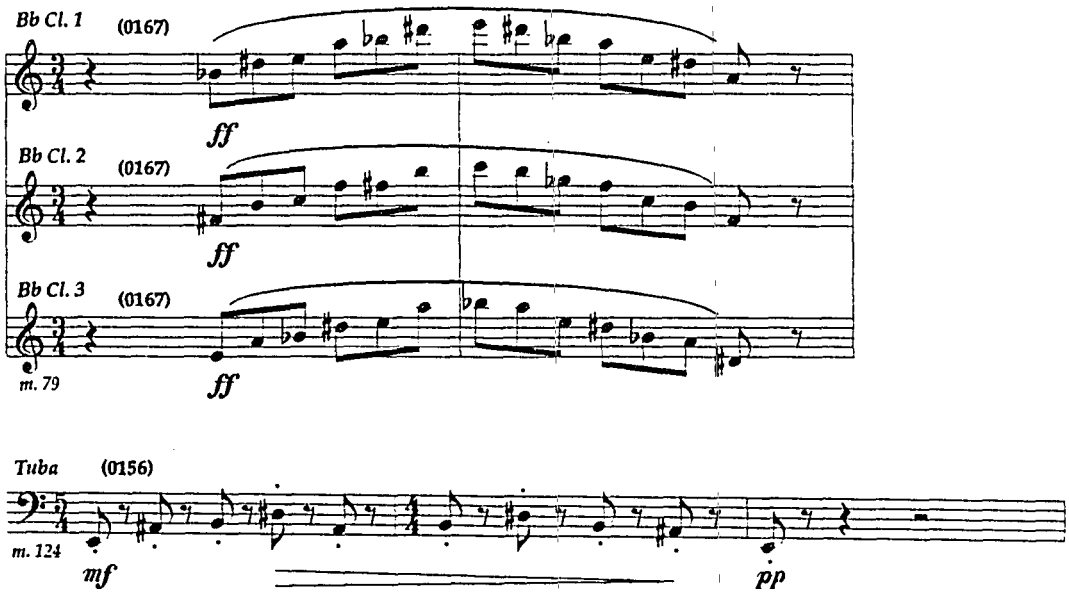
The Ethel motive (01267) also appears both conspicuously and inconspicuously throughout the work. It is most obvious where it appears at the beginning of a theme (e.g., m. 104ff, m. 112ff, m. 132ff, m. 162ff). Like the (0235) motive, it also appears in non-thematic contexts, further unifying the work (Example 26). Used in this way, the motive is usually presented as pairs of semitones separated by a larger interval, usually a perfect fourth or major third.

Example 26: Non-thematic use of the (01267) motive



Two of the subsets of the Ethel motive--(0167) and (0156)--also appear frequently in the accompaniment figures and bass lines (Example 27). These motives are readily distinguished by the sound of semitones separated by a larger interval; they are missing the extra note that would complete the (01267) set. Like the (0235) motive, these subsets contain a symmetrical arrangement of intervals and are undoubtedly reflective of the broader manifestations of symmetry (the palindromic structures and A-B-A forms) in this work.

Example 27: Accompanimental use of the (0167) and (0156) motives

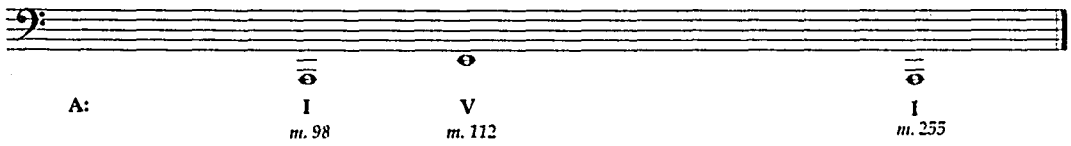


Reduction Analysis

As noted under harmony, this work is centered around A and exhibits some functional relationships. The broadest such relationship, I-V-I, is illustrated in the background structure (Example 28). It is acknowledged that this relationship is much more abstract in Postcard than in a more traditional work (e.g., a sonata by Mozart). The first structural A is established in the climactic section at the end of the first part. Here the bass

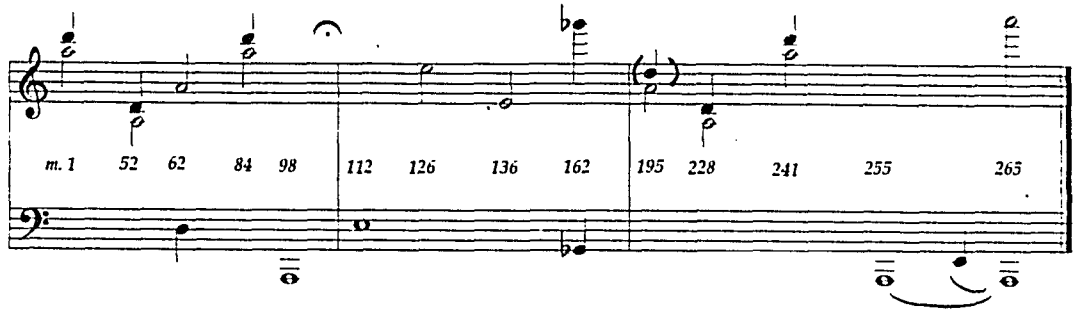
states the (0235) motive (D-C-B-A) several times, briefly sustaining the last note. The dominant is established at the beginning of Part B as the first note of the Ethel motive. The tonic returns in the second climactic area in the same manner as the former statement.

Example 28: Background structure of Postcard



The second level of reduction reveals why the tonic was not established for 98 measures--it stands in conflict with D in each statement of the Primary Theme (Example 29). This conflict stems from the tonal ambiguity of the perfect fourth.

Example 29: Second level structure of Postcard



This level reveals other reasons why A is centric in addition to its dominance in the climactic sections and the presence of its dominant in Part B. The work ends with an authentic cadence in the coda. There are also several instances where the Primary Theme is stated without its initial note D, the most important of these occurring at the return of Part A in m. 195 (see parenthesis). The influence of A is strengthened by the omission of D.

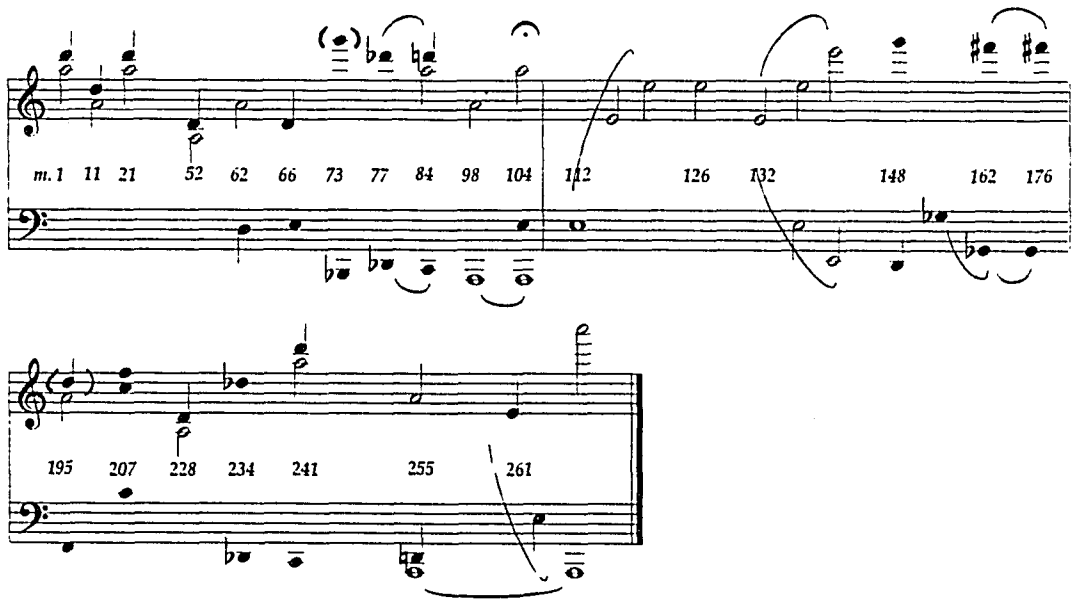
The reduction at this level also shows that the dominant area (m. 112ff) is stated without conflict; however, this area has a shorter reign of influence.

Another important area of centricity in the work, Gb, is shown in the retransition.

The third reduction level shows more local areas of centricity, and conflicts between melody and bass lines (Example 30). In m. 73ff, G is temporarily established as the tonal center in a partial statement of the Primary Theme (the initial two notes of the theme are missing--hence the parenthesis). Db is important in m. 77ff as a leading tone to the D in m. 84. The Gb in the retransition resolves to F at m. 195. F emerges as a center from mm. 207 through m. 228ff.

Local bass lines are not highly centered in this work. In several instances, the bass note conflicts with the melody note (m. 66, m. 73, m. 148, m. 195, m. 241).

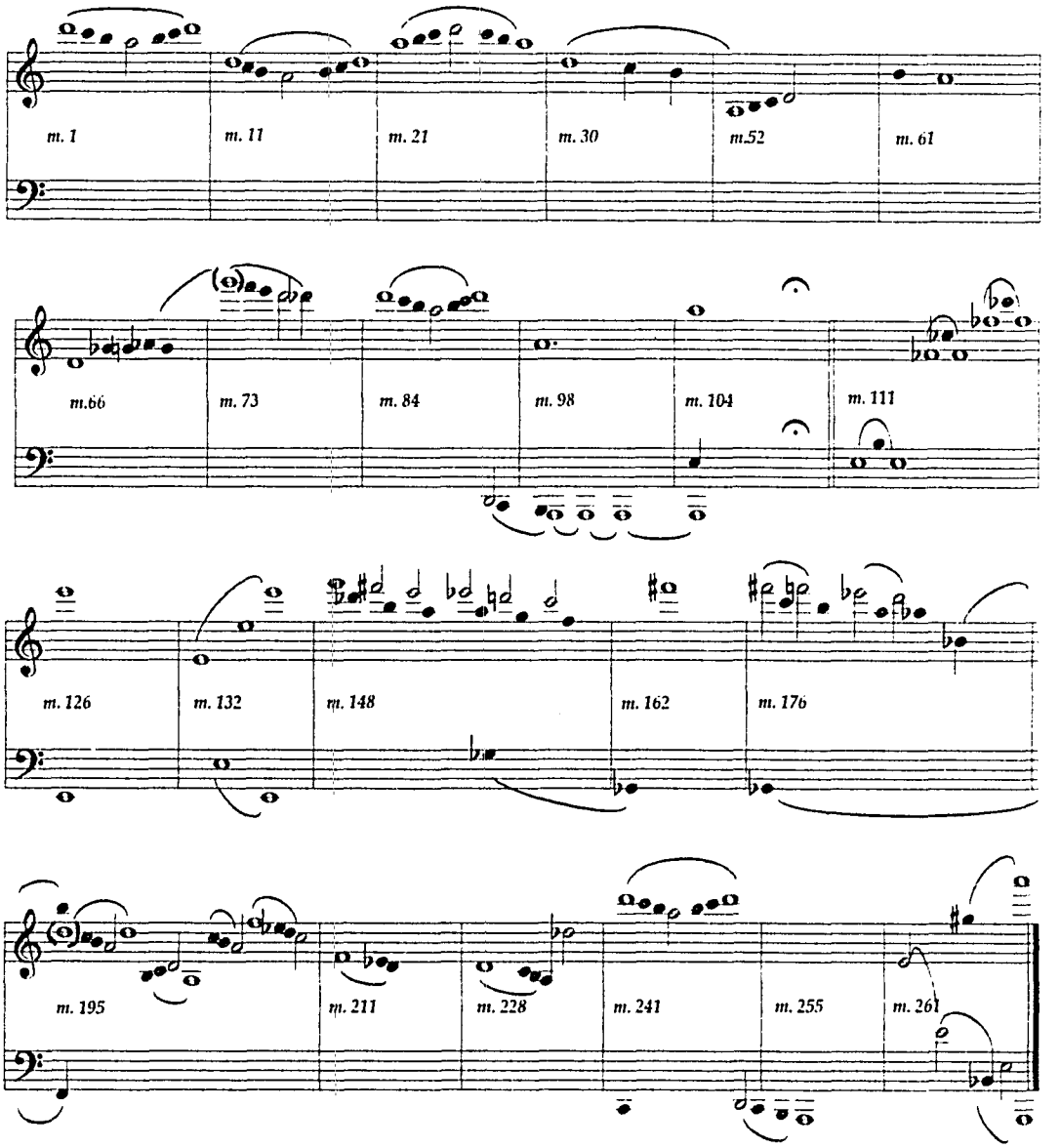
Example 30: Third level structure of Postcard



On the fourth level, the work is broken into sections and the structural notes of the melodies are shown (Example 31). On this level, whole notes are used to represent the pitches in each section that are centric, instead of

just the three (A-E-A) that appeared in the background. This modification makes it possible to illustrate more detailed relationships. Each statement of the Primary Theme is shown with its structural descending and ascending (0235) motive. The section between mm. 30-51 is also organized around this motive. Both E and its dominant B are shown in mm. 111-125. The chromatic motion in mm. 148ff and mm. 176ff provides forward momentum.

Example 31: Fourth level structure of Postcard



Conclusion

In summary, Postcard is a work in perpetual motion containing themes based on names and many colorful sonorities. The symmetrical structure of the work is manifest in several ways: the palindromic Primary Theme and initial Ethel Theme, the A-B-A' format of the entire work and several subsections, and the interval content of many of the motives such as (0235) and (0167). The composition is broadly tonal and is centric around A; however, throughout much of the work tonality and centricity are ambiguous. The Primary Theme is often constructed around a conflicting tonal center (usually D), and the harmonies--the (0137) set and subsets of the Ethel motive--provide color rather than direction. Two types of motives link thematic statements and provide accompaniment. The first is the (0235) from the Primary Theme and the second is the Ethel Motive (01267) and its subsets [e.g., (0167), (0156)]. Chromatic lines are also an integral part of the composition.

By identifying goal areas in the work and the musical space that leads to and from those areas, students might be guided to view the work as a dramatic structure instead of a series of isolated sections. The most important goals in this work, m. 98ff and m. 255ff, follow major returns of thematic material. Students can first be taught to build to the returns at m. 84 and m. 241, saving some energy for the succeeding climax (a "false" return also occurs at m. 73). Another important return occurs in m. 195 with the restatement of the A section. It would be wise to isolate each of these sections and then--working backward--rehearse the music that approaches them for pacing: m. 66 leading to m. 98; m. 162 leading to m. 195; and m. 211 leading to m. 255.

Although almost impossible to hear, the artificial construction of the themes--their palindromic organization and pitch-name basis ("Harrah"/"Ethel")--should be explained to the students as another method of organization and source of material. They will undoubtedly find this novel manner of construction interesting and may remember this work more for this fact than any other reason. It would be instructive to refer to composers and works of similar construction (e.g., the palindromic works by Berg and "name" themes by Bach and Schumann). Such a discussion is opportune after a period of highly intense rehearsing; it provides a way to give the students a chance to rest physically while continuing to learn.

Rehearsing the pitch collections in the work will likely improve the technique and intonation of the ensemble, while at the same time sensitizing the students' ears and teaching them about new ways to organize music. Students can be exposed to the motivic and thematic material from the outset of rehearsal by warm-up activities centered around the three transpositions of the octatonic scale: D-D#-F-F#-G#-A-B-C; and D-E-F-G-G#-A#-B-C#, D#-E-F#-G-A-A#-C-C#. The performance of these scales alone sets up the transfer that music can be organized around materials other than major and minor scales.

In this work, many of the motives--particularly (0167) and (0235)--are subsets of this scale. The ensemble can warm up on an (0167) set by playing every other semitone pair in the scales above. For transfer, this type of activity should be immediately followed by a rehearsal of the sections that contain a proliferation of these motives (e.g., mm. 30-51).

The (0235) motive is an important unifying factor and must be heard. The composer has provided accentuation in several places such as m. 7, m. 21, m. 27, m. 29, where the motive is doubled by the piccolo. It may be

advantageous to accentuate the motive dynamically especially where the motive is used as an accompaniment: m. 13 (bassoon); mm. 70-72 (horn solo); m. 148ff (counterline); mm. 168-170 (low woodwinds).

The relatively complex harmonies in this work can be made more clear by arpeggiating and sustaining them. Such a rehearsal activity will likely improve the intonation and balance of the ensemble. As mentioned above, there are many instances of (0135) sets (triad with the augmented fourth). In these sonorities, it is particularly important that the augmented fourth be audible (e.g., m. 98ff, trombone 2).

The reduction illustrates several important arrival points where the bass is in conflict with the melody (e.g., m. 66, m. 195, m. 241). This is another reason--in addition to the abundance of semitones--why the bass must be clear and in tune.

DISCUSSION

The purpose of this dissertation was to construct a method of musical analysis based on analytical modes used by theorists and wind-band specialists, and to apply this method to wind-band literature. The method encompassed the entire process of musical analysis, from the conductor's initial encounters with the music to performance applications. Four analytical modes were addressed: formal, element, motive, and reduction analysis.

Results, in the form of two analyses, demonstrate that the study was successful in fulfilling its goals. Each analysis contains the representative analytical modes and rehearsal/performance applications based on the material gleaned from analysis. The following discussion will include the author's comments regarding aspects that distinguish this method from those most closely related, the strengths and weaknesses of this method, and implications for further research.

This method varies from those proposed by Battisti and Garofalo (1990), LaRue (1970), and White (1984) in four ways: (a) the wide scope of strategies offered in the familiarization stage, (b) the individualized treatment of motivic analysis, (c) the use of pitch-class set theory, and (d) the inclusion of reduction analysis.[9]

Although each of the authors propose activities to be undertaken before commencing a detailed analysis, their activities are different than those advocated in this method. Battisti and Garofalo's (1990) approach focused on identifying important visual information in the score. As noted above, these authors strongly advocated silent study using the mind's ear,

[9] White (1994) includes a discussion of pitch-class set theory and reduction analysis in his most recent text, Comprehensive Musical Analysis.

rather than recordings. LaRue (1970) and White (1984, 1994) recommended establishing a historical frame of reference in order to distinguish between conventional and unique procedures. While acknowledging the importance of the aforementioned ideas, the method proposed in this study does not pose restrictions on the conductor's initial experiences with the work, for example, listening with and without a score. However, it does advocate that the conductor use the familiarization process to formulate a number of specific questions to guide subsequent analysis.

Another distinguishing aspect of this method is its individualized treatment of motivic analysis. Each of the authors cited above included this type of analysis under the melodic heading. This author chose to isolate this analytical mode because it received singular treatment in several theory sources (e.g., Bent, 1987; Réti, 1951). There were several advantages to considering motivic analysis separately, particularly in the wind-band works analyzed in this study. In Overture on a Southern Hymn and Postcard, the identification of motives and the study of their relationships yielded important information regarding the construction and unity of these works. Theorists (Schenkerians and set-theory mavens alike) have broadened the meaning of the term "motive" in order to describe how composers use various simultaneous and non-contiguous statements of pitch material to unify their works.

Pitch-class set theory provides a useful system in labeling groups of pitches in works not based on traditional structures. The system is flexible enough to allow for reorderings and different transpositions, making it possible to discover more relationships. In Postcard, it was helpful in describing the collection containing two semitones separated by a perfect fourth (0167). This motive appeared in various orderings and

transpositions throughout this work. Set theory also provided the means to show that this motive is a subset of the Ethel Motive (01267).

One of the most distinguishing aspects of this method is the inclusion of reduction analysis; it is not mentioned in the texts by Battisti and Garofalo (1990), LaRue (1970), or White (1984). The reduction analyses presented in this study illustrated relationships and patterns among structural pitches. In both works analyzed in this study, the process of reduction demonstrated the existence of a functional relationship (I-V-I) at background level. More detailed levels illustrated areas of support and conflict with these fundamental structural tones.

The process of determining and verifying the background structure required many repeated listenings. Decisions made during the act of reducing the music sensitized the author's ear, and helped in understanding varying degrees of importance of musical events. The illustrations served as another way--in addition to the form chart--to recall the music in a meaningful way without the score.

One of the most important strengths of this method is that it is capable of enriching the analytical experience of the wind-band conductor while on the job. The method can be done independently and is sufficiently rigorous to promote growth. It assumes a basic theoretical background, but offers a listing of sources to consult for further study.

Furthermore, the method offers the conductor a thorough approach to, and heightened perspective of, the analytical process as it is representative of the techniques used by wind-band conductors and music theorists. Using each analytical mode resulted in findings that may have been overlooked in an analysis involving only a single mode or a select few. Consider, for example, the amount of information gathered about the first hymn

statement (mm. 16-25) in the Overture on a Southern Hymn: A-B-A form; harmony consists of descending parallel chords which color the melodic line rather than clarify tonality; it contains the motive m3-M2 used in the previous section; and the structural pitches outline an arc consisting of the octave C-C.

The inclusion of rehearsal strategies and performance applications based on the information gleaned in the analyses was another strength of this method. This aspect of the study was important because one criticism of musical analysis (and a reason why it is often neglected) is that it is difficult to apply directly to performance. But the value of musical analysis lies precisely in developing the following skills: providing the basis for decisions involving interpretation; fostering appreciation and stimulating musical growth; instilling confidence within the conductor; committing the score to memory in a meaningful manner; and developing an ability to speak insightfully, accurately, and creatively about the music. These benefits are likely to result in more musical performances. This study demonstrated that there are numerous ways in which the analytical material can directly shape performance. In this way, it clarifies the relationship between musical and mechanical analysis.

A criticism of this method may be that its application requires a considerable investment of time. As stated in many of the analytical sources in the review of literature, there is no shortcut to a thorough analysis. The author found it helpful to perform the analysis over a generous span of time to facilitate comprehension; many connections were realized after the author spent time away from the score. Realistically, the wind-band conductor may only be able to analyze one score per year using this or any in-depth approach. (Some music does not merit an intense amount of

study.) This time commitment does not diminish the value of the method. It is this author's opinion that its application to just a single work is well worth the effort. It is likely that several other scores will receive at least an abbreviated analysis because the conductor's analytical skills will be sharpened.

Another criticism of the method--which is often directed at the process of analysis in general--is that it is unnatural to break-up the music into its component elements because they are interrelated. The text does not read as smoothly as one not divided by the modes. Also, some modes yielded more significant information than others depending on content. For example, harmonic and motivic analysis yielded more information than analysis of rhythm and sound. Despite these drawbacks, there is instructive value in applying each of these modes. They sensitize the conductor to the many events occurring simultaneously in a composition, and they help ensure that the conductor will not overlook a significant aspect of the music during the process of score study.

There are many implications for further study as a result of this dissertation, the most obvious being descriptive and experimental studies related to each phase of this analytical process. Toward this end, the following questions might be addressed: What do others initially notice in a composition and why? What analytical questions are raised by conductors of differing levels of experience? Does analyzing a score with a guide (modes of analysis) result in more meaningful conclusions than not consciously using any approach? Are conductors more effective in raising the performance quality of their group after having studied the score using both mechanical and musical analytical techniques? It would also be

interesting to assess the influence of this method upon the attitude and behavior of other wind-band conductors.

The study as a whole can be used as the curriculum of a course in score analysis at the graduate level. The review of literature offers an overview of the many disparate types of analysis; each can be studied in greater detail with different wind-band works. It would be interesting to expose this process to educators at different levels; for example, wind-band conductors with many years of experience, graduate students, and student teachers.

In summary, this analytical method seems to possess several distinguishing features and strengths valuable to the wind-band conductor. The formulation of analytical questions during initial experiences, the inclusion of motivic and reduction analysis, and the use of set theory are among its most distinctive characteristics. Among its strongest attributes are its potential to enrich the analytical experience of the wind-band conductor, to offer a heightened perspective of the analytical process, and to result in substantive performance applications. Recommendations for further study include descriptive and experimental investigations related to each stage of this analytical process.

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APPENDIX A: PROGRAM NOTES FOR "OVERTURE ON A SOUTHERN HYMN"

The rugged folk-hymn "Wondrous Love" was included in shaped-note hymnals, which were widely used throughout the rural South in the nineteenth and early twentieth centuries. It is recognized as one of the best and most significant of American hymns.

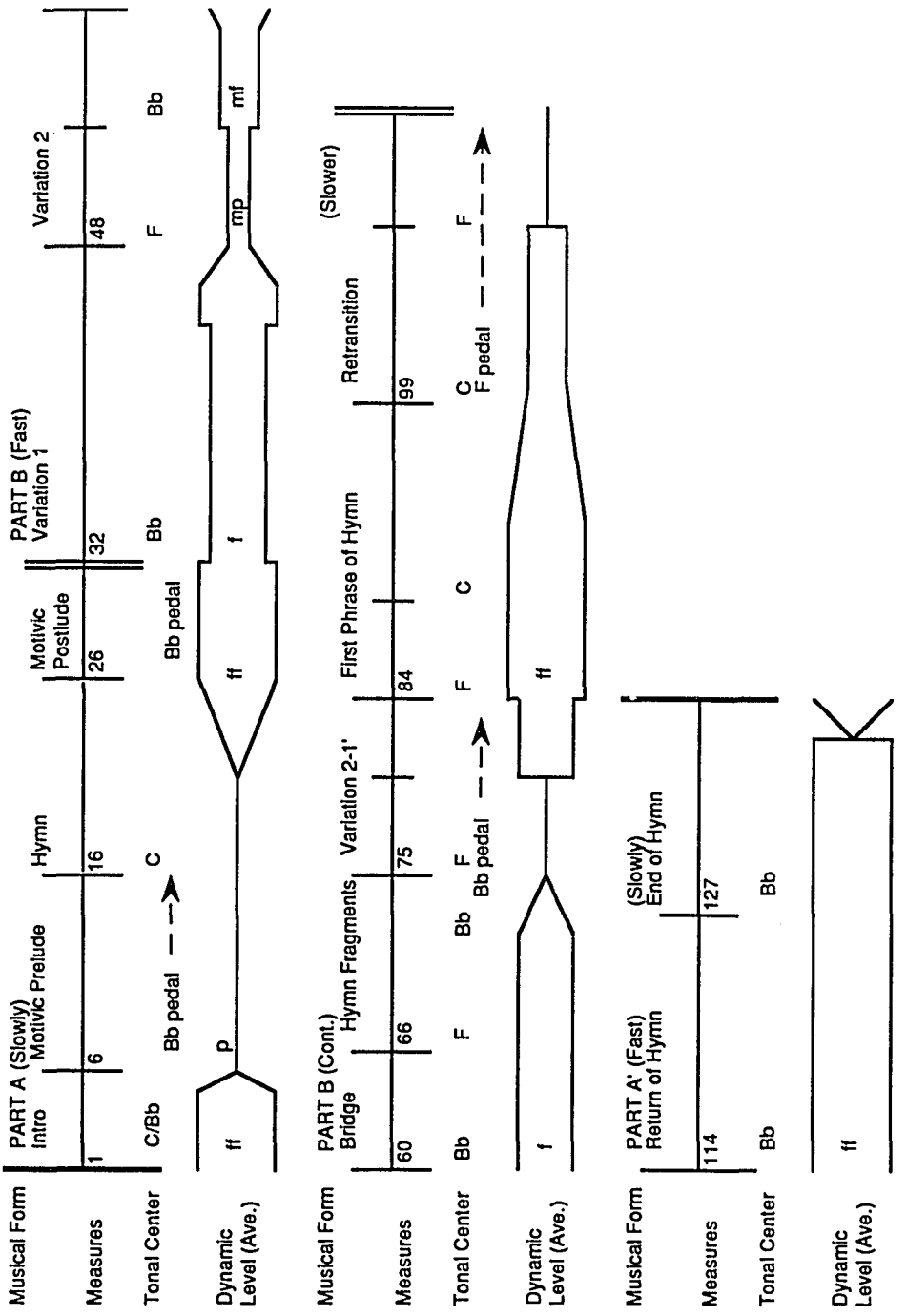
The Overture on a Southern Hymn reflects its source both technically and spiritually. It has a somewhat stark harmonic language and a very tight motivic construction. There is great vitality in each of the contrasting moods, and the music frequently echoes its folk origin.

The slow opening section must be very sustained, and great care should be taken to maintain a steady Bb pedal in mm. 6-15. an expressive, singing style is appropriate, and should be particularly apparent in m. 16 and should culminate in the gradual addition of instrumental voices in mm. 20-25. The style in mm. 26-31 should be much more marcato.

The tempo of the fast section, beginning in m. 32, should stay constant except in mm. 108-113 as marked. A moment's pause before beginning m. 114 is appropriate, but there should be no such pauses between any of the other sections of the piece, particularly at m. 127.

Although the beat should remain steady, a rigidly metrical approach to the piece should be avoided. The melodic rise and fall and accent patterns of the individual lines and the interplay of those lines are essential ingredients of the music. There should be drama inherent in the frequent changes of mood and a strong sense of climax in the final statement from m. 127 to the end. (p. 1 of score; notes by the composer)

APPENDIX B: FORM CHART OF "OVERTURE ON A SOUTHERN HYMN"



APPENDIX C: PRÉCIS OF "OVERTURE ON A SOUTHERN HYMN"

Slow Part (mm. 1-31)

mm. 1-5	Introduction: 5 bar phrase; top and bottom voice centered around C and Bb respectively; most harmonies a subset of the pentatonic collection (e.g., 0257).
mm. 6-15	Motivic Prelude: 5+5 bars subdivided as 2+2+1/2+1+2; Bb pedal and ostinato in timpani; melodic material consists of (025) motive and (0135) set.
mm. 16-26	Hymn: 4+2+4 bars (A-B-A); A sections contain ante-con phrasing, B section contains two ante phrases; hymn begins on C but tonality is ambiguous (C or Bb); harmony consists of parallel triads that descend by step from C to Eb; final C of melody sounded against Bb in m. 26.
mm. 26-31	Motivic Postlude: abbreviation of material from mm. 6-15; 2+3+1 bar phrasing; (025) motive in highest voice; last chord contains complete pentatonic collection with Bb on top.

Fast Part (mm. 32-113)

mm. 32-47	Variation 1: two rhythmic statements followed by a tag; statements are separated by links; overall structure is (1)+4+(2)+3+(2)+2+(2) with links in parenthesis; all material stated against Bb-Eb-F (027) ostinato; hymn variant in Bb.
mm. 48-60	Variation 2: two similar statements, the first in F and second in Bb (m. 54ff); each statement contains two similar 3-bar phrases; melodic material is pentatonic; accompaniment is an ostinato in the snare drum and chordal ostinato consisting of parallel triads.
mm. 60-65	Bridge: 2+2+2 bars; each phrase is different but related to previous melodic material; Bb is centric throughout.
mm. 66-74	Hymn Fragments: fragments of hymn, separated by a bar of rest, presented against active snare drum line; in m. 71ff material from m. 62 returns; hymn in F, but final gesture ends on Bb (m. 72).
mm. 75-83	Variations 2 & 1': 5+4 bars subdivided as 3+2/2+2; melodies in F--first melody against a Bb ostinato, second melody against chordal ostinato (0279) with F in highest voice.

mm. 84-98 First Phrase of Hymn: 5+10 bars; two augmented statements of the first phrase of the hymn presented over parallel triads and an ostinato in the field drum; hymn statements begin on F and C respectively (second phrase of hymn extended to end on Bb), accompaniment centered initially around Bb but settles on a F pedal in m. 95; hymn motive (first four notes) sounded at end of section.

mm. 99-113 Retransition: 9+6 bars sounded over F pedal; first part contains two phrases (6+3) that outline contour of hymn and are centered around C; second part is a restatement of material from mm. 11-15 centered around F. Long note values throughout; material from m. 108 marked as gradually slower.

Return of Fast Tempo

mm. 114-126 First Two Parts of Hymn: the A-B parts of the hymn, 8+5 bars, are presented in Bb in augmentation; accompaniment consists of an obbligato and a syncopated chordal accompaniment based on material from m. 32ff. Second part of hymn ends over a deceptive cadence (F-Gb, m. 126).

Return of Slow Tempo

mm. 127-137 Last Part of Hymn: first phrase presented over additive brass beginning on unison Bb; second phrase is more augmented and truncated--the final Eb-C-Bb motive is omitted; the composition ends with a plagal cadence (Eb-Bb); last chord is Bb major.

APPENDIX D: PROGRAM NOTES FOR "POSTCARD"

POSTCARD was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief "postcard" as a musical reflection of her character--vibrant, whimsical, succinct.

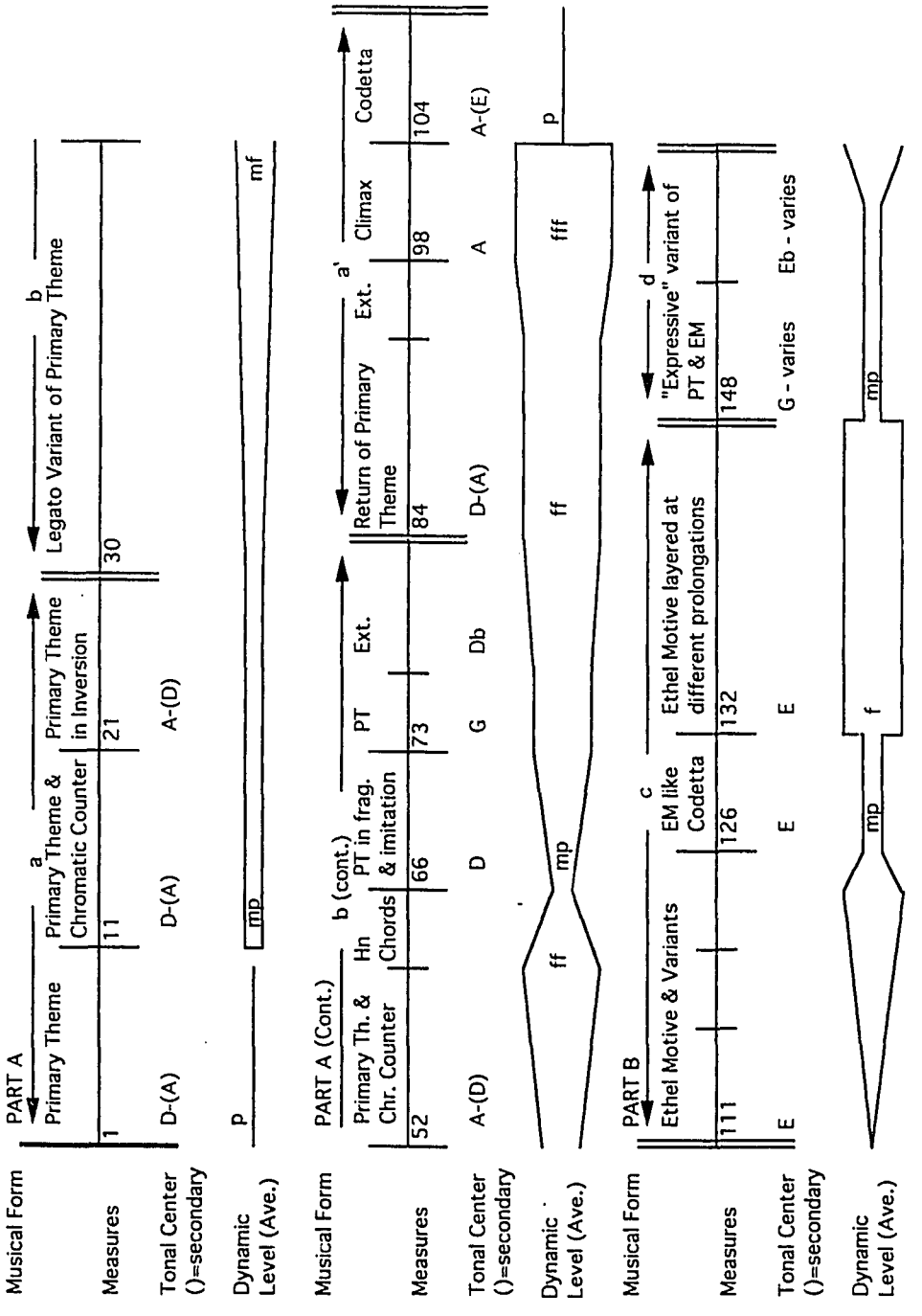
It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a *palindrome*--that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds' first name is *Harrah*. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

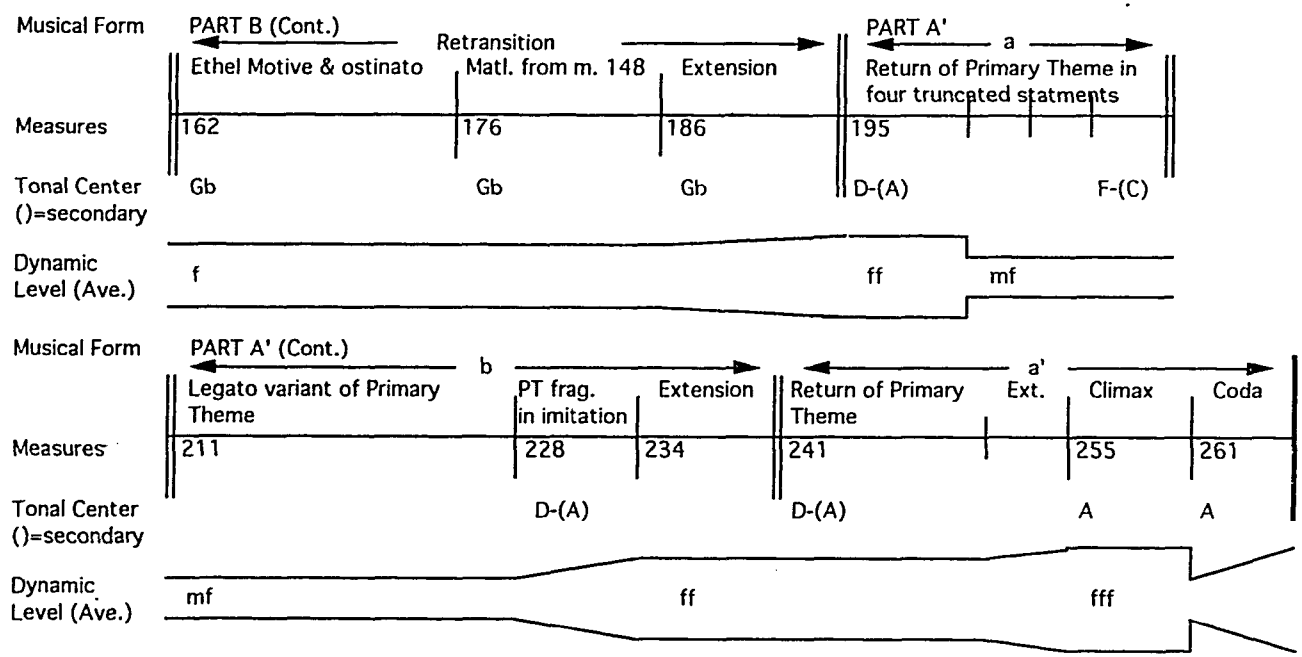
The B section is based on a five-note series derived from the name *Ethel*: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

POSTCARD was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds.

APPENDIX E: FORM CHART OF "POSTCARD"





APPENDIX F: PRÉCIS OF "POSTCARD"

Part A (mm. 1-110)

Section a (mm. 1-29)

mm. 1-10	Primary Theme (PT): a palindrome in three phrases (3+3+3 bars) with an A-B-A′ relationship; theme is centered around D and based on an octatonic collection; bar of rest (m. 10) follows.
mm. 11-20	PT and Chromatic Counterline: PT still centered around D, but it contains a few different pitches and is no longer palindromic; link to the next statement created by imitation of the four-note or (0235) motive.
mm. 21-29	Inversion of PT and accompaniment: inversion is real beginning on A; accompaniment consists of short chords [mainly subsets of the (0235) and (01267) motive] which punctuate the melody.

Section b (mm. 30-83)

mm. 30-51	Legato Variant of PT: subdivided into several phrases, the first three of which are related to previous statements of the PT; accompaniment consists of rhythmic variants of melodic events and statements of the Ethel Motive and its subsets; centricity is ambiguous.
mm. 52-65	Inversion of PT and horn chords: PT, beginning on A, is stated with chromatic counterline; in the third phrase, the intensity is increased by imitation and by the return of the figures from the preceding section; horn chords--(0157) and (037)--and bass line (0167) sound at peak.
mm. 66-72	PT in fragmentation and imitation: fragments of PT are stated in a three-voice canon among the woodwinds.
mm. 73-83	Truncated PT and extension: first two phrases of PT stated in G (initial G & F# missing) against ascending chromatic line in fourths and fifths; melodic line pauses on Db which is sustained over (0137) chords and (0167) and (0235) lines.

Section a' (mm. 84-110)

mm. 84-97 Return of the PT: complete palindromic return centered around D; accompanied by the chromatic counterline and punctuated by short sonorities, mainly (0137); four bar extension (m. 94ff) consists of imitation of final, ascending, four-note motive (0235).

mm. 98-104 Climactic Section: three similar 2-bar phrases containing six different ostinati; bass repeats (D-C-B-A) motive; upper voices sound a more obscure presentation of a transposition Gb-E-Eb-Db; saxes and trombones sustain an A sonority with an added augmented fourth (0137).

mm. 104-110 Codetta: 7-bar phrase with transposed statement of Ethel Motive (01267)--beginning on A--sounded by piccolo and harmonized in thirds and sixths by the flute; clarinets sustain an A major triad (E in the bass) while the trumpet which reiterates an F.

Part B (mm. 111-194)

Ethel Motive (EM) and variants (mm. 111-147)

mm. 111-125 EM and variants: in three segments (6+4+5) each containing a statement of the EM; first statement occurs within a palindromic line; E is the centric pitch; EM and subsets (0167); (0157) also stated in varying durations in accompaniment.

mm. 126-131 EM stated like Codetta: EM stated twice between the rhythmically offset piccolo and 2nd clarinet; both statements begin on E; static trumpet line now on C.

mm. 132-147 Layering of EM: the EM is layered in varying degrees of augmentation and diminution proportional to tessitura; in mm. 144-147, the EM is imitated at the eighth-note in the brass.

"Expressive" Variant of PT and EM (mm. 148-161)

mm. 148-161 "Expressive" Variant of PT and EM: divided into two similar segments as the material at m. 148 is repeated a M3 lower at m. 155; each segment begins with (016) or descending tritone-ascending semitone gesture and contains (0235) motive as well; the segments begin on G and Eb respectively; however,

centricity is ambiguous because the lines are not organized around any one pitch.

Retransition (mm. 162-194)

mm. 162-175 EM with ostinato: 4+5+2+3; EM transposed to Gb with chordal ostinato comprising subset of motive (0157) F-Gb-B-Db.

mm. 176-185 Restatement of "Expressive Variant".(m. 148ff): 4+4+2; first two segments contain the variant melody beginning with the (016) motive; last segment is sixteenth-note link to next section; Gb remains centric.

mm. 186-194 Extension: 2+2+2+1+1+1; the first three segments are identical, the following two are a restatement of the second half of the first three, the last measure is a pickup to Part A'.

Part A' (mm. 195-265)

Section a (mm. 195-210)

mm. 195-210 PT: corresponds to mm. 1-29; four truncated statements of the PT (6+3+3+4); none begin with the four-note motive (0235) which weakens the influence of D; last statement centered around F.

Section b (mm. 211-240)

mm. 211-227 Legato variant of PT: corresponds to mm. 30-51 but is shorter, a major sixth lower, and stated with different instrumentation.

mm. 228-233 PT fragments in imitation: corresponds to mm. 66-72 (the material in mm. 52-65 does not return); differs from the former in that here the imitation is more liberal, occurring in inversion and transposition instead of just at the octave; begins on D--the same transposition level as the former.

mm. 234-240 Extension: corresponds to mm. 77-83 (the partial statement of the PT from mm. 73-76 is not included).

Section a' (mm. 241-265)

mm. 241-254 Return of PT and extension: corresponds to mm. 84-97.

mm. 255-260 Climactic Section: corresponds to mm. 98-104.

mm. 261-265 Coda: horn trill (D#-E) leads to a final motivic statement (01267)--the pitch class of the EM--and the last chord (A major).

VITA

Jerome Raymond Markoch Jr. was born July 7, 1963 in Kingston, Pennsylvania. He began formal music instruction on guitar at the age of nine and entered band in eighth grade playing trumpet. In 1981, he graduated from Central Catholic High School in Canton, Ohio as valedictorian. He attended the University of Akron and graduated with the same distinction in 1985, receiving a Bachelors Degree in music education.

From 1986-89, Mr. Markoch was the Director of Bands at the Manchester School District in Akron, Ohio where he taught instrumental music in grades 5-12. His students consistently received excellent and superior ratings at solo and ensemble competitions and performed at several noted locales including Niagara Falls, Washington D.C., and Walt Disney World.

Jerry attended Bowling Green State University from 1989-91 where he completed a Masters of Music Degree in music education. His graduate assistantship duties included supervising music education students at a laboratory school and directing the tuba-euphonium ensemble. In 1991, he began his doctoral work in music education at Louisiana State University as the recipient of an Alumni Fellowship. Concurrent with his studies, he taught beginning and intermediate instrumental music classes at several parochial schools in the Baton Rouge area.

Jerry is presently the Director of Bands at Athens Drive High School in Raleigh, North Carolina where his duties include conducting the marching, symphonic, and jazz ensembles and working with several middle school programs. He and his wife Susan are the parents of an eighteen-month-old son, Ben.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Jerome R. Markoch, Jr.

Major Field: Music Education

Title of Dissertation: An Approach to the Musical Analysis of Wind-Band Literature Based on Analytical Modes Used by Wind-Band Specialists and Music Theorists

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

April 12, 1995